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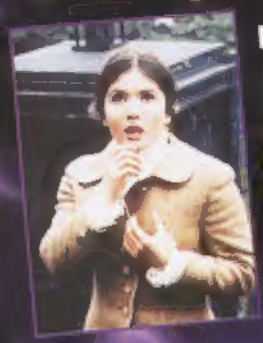

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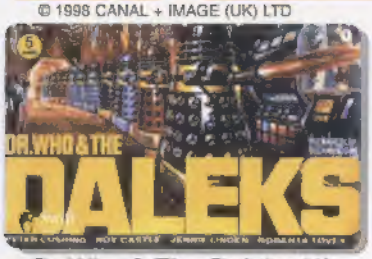

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This issue...

When it looked for all the world that we had regenerated the Doctor in the **DWM** comic strip a few months back, quite a few people got upset. How dare we! The news even reached me that a whole *Doctor Who* Local Group had decided to cancel their subscriptions in protest. Well, I hope they've renewed them now because, of course, we *didn't* regenerate the Doctor, nor at any point did we claim to have done so. Oh yes, I know what it *looked* like – but that's what cliffhangers are all about, isn't it? We were very good boys, you know, and never referred to that handsome balding chap as 'the Doctor' within the rest of the magazine; *Next Issue* boxes detailing upcoming episodes of the strip only referred to "the TARDIS crew". And when readers speculated over which actual person this 'new Doctor' might be based on, we never said a word in confirmation or denial – because then we would have been suggesting this interloper *was* the Doctor, and that would have been a terrible fib.

Of course, you may point out that Shayde's disguise did look awfully like the future Doctor presented in the 1991 comic strip *Party Animals*. (You might even suspect that we deliberately exploited that fact to make our regeneration seem more convincing – to make it look as if we really had dared.) But then, within the whole *The Final Chapter/Wormwood* story, Shayde and the Doctor needed to use the ruse to be convincing themselves. The Pariah suggested that Shayde had used a "persona imprint from the Matrix". Perhaps she was right – maybe this was a copy of a future Doctor, after all. Or maybe not.

For the record, the appearance of this 'Doctor' was indeed based on the features of actor, director and sometime **DWM** contributor Nicholas Briggs. Well, Gary Russell had used him for *Party Animals* and, as an actor, I knew he'd be less self-conscious when called upon to pose for a variety of reference photos for artist Martin Geraghty. And, most importantly, he was cheap!

Wormwood reaches its explosive conclusion this month, and with it ends a cycle of linked stories that began way back with the first strip I commissioned as editor – *The Curse of the Scarab*, more than three years ago. I hope regular readers will find this final episode a suitable pay-off to the saga. The 'regeneration' has been dismissed as no more than a cheap stunt by some critics, but I think that's a little unfair. It was the result of ongoing efforts to make the strip ever better, all the time thinking about the biggest surprises we could offer. A regeneration would obviously make a great cliffhanger, but a better one would have to be the 'old' Doctor showing up again just as it looked that everything was lost! Involved story arcs are left behind when the Doctor and Izzy return in **DWM** 273 – but don't worry, we have even more shocks up our sleeves yet . . .

Gary

Editor **Gary Gillatt**
Assistant Editor **Alan Barnes**
Design **Peri Godbold**

Thanks to **David Brunt, Vanessa Bishop, Steve Cole, Richard Develyn, Karen Gledhill, David Gibbes-Auger, Derrick Goodwin, Catherine Preece, Jac Rayner, Adrian Rigelsford, Antony Root, Jan Vincent-Rudzki, Gary Russell, Pamela Salem, Mark Ward, Martin Wiggins, BBC Books, BBC Video** and **In-Vision**.

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Gallifrey Guardian

Digital channel unveils week-long anniversary schedule

9 hours of birthday celebrations on BBC Choice!

Specially-recorded mini-programmes, plus 20 episodes from all eras of *Doctor Who*, will make up the main part of a week's celebrations for the series' 35th anniversary on the BBC's new digital service, BBC Choice.

At the recent Panopticon event, Sylvester McCoy recorded linking sequences to be shown during the main *Doctor Who* evening, Sunday 22 November. Also airing that evening will be a version of the series' pilot episode, Part One of *Genesis of the Daleks*, the first three episodes of *The Tomb of the Cybermen* and the 1996 TV Movie, all punctuated with an array of other special inserts.

The remaining five episodes of *Genesis* will be shown one a night over the week of 23-27 November, each accompanied by one other isolated episode to ensure that something from each Doctor airs during the week.

These are: *Tomb* 4 on Monday; *The Daemons* 5 on Tuesday; *The Caves of Androzani* 4 on Wednesday; *The Trial of a Time Lord* 14 on Thursday; and the final instalment of either *The Curse of Fenric* or *Remembrance of the Daleks* on the Friday. *Jackanory*-style 'the story so far' illustrations preceding each of these 'one-off' episodes are being painted by **DWM** artist Adrian Salmon. It's also hoped that McCoy will link the weeknight material from a TARDIS interior 'set' realised entirely within a 'virtual studio'.

BBC Choice, the Corporation's much-publicised first foray into television's interactive, multi-channel future, will only be available to those who have purchased a special set-top decoder (details in *Radio Times*). The special schedule is produced by Robert Cook; the executive producer is *Tomorrow's World* chief – and one-time **DWM** contributor! – Saul Nassé.

Outside the Spaceship

compiled by Dominic May

Television **Colin Baker, who guests in the new series of Channel 4's *Countdown*, travelled to Cyprus in September to play an imprisoned holidaymaker in an episode of forthcoming BBC1 comedy-drama *Sunburn*.**

Film **Mary Tamm plays a mobile phone salesman in forthcoming black comedy *Wallflowers*; in November she will do re-shoots for *Night Swimming* before it bypasses the cinema to air on the BBC.**

Stage **Peter Davison takes over the role of Amos in hit musical *Chicago* at London's Adelphi Theatre from November. Over Christmas, Colin Baker will play the Dame in *Jack and the Beanstalk* at the Wyvern Theatre, Swindon. Frazer Hines will be Wishee Washee in *Aladdin's New Adventure* in Lincoln. Bonnie Langford is taking *Sweet Charity* on tour.**

Obituary **Ken Barker, a stuntman in *Castrovalva*, *Attack of the Cybermen*, *Battlefield* and the Mutant in *Revelation of the Daleks*, died recently.**

SPECIAL REPORT! Baker & Bryant reunited for audio special

Colin and Nicola go Out of the Darkness

BBC Worldwide's *Doctor Who* editor Stephen Cole listens in on the recording of November's Sixth Doctor & Peri CD spectacular . . .

Out of the Darkness – the irony of the title hits me as I leave the gloom of Joe and Co recording studios in Soho into the bright autumn daylight to fetch Nicola Bryant her breakfast. She's already with producer John Taylor reading Mike Collier's *Vigil*, the story that will close the double CD.

Nicola is very pleased with the script. "It's very dark, isn't it?" she enthuses, and goes on to discuss the accents she will use to differentiate the characters. Most striking is the difference between her own voice and that of Peri's, which she slips effortlessly back into after all these years.

Colin Baker arrives, cheery and laid-back as ever, as Nicola is recording her bits for *Moon Graffiti* by Dave Stone. The two of them show an obvious pleasure to be back working together, and the many scenes between them (dramatised by Big Finish's Jac Rayner) are a joy to watch – a live *Doctor Who* play unfolding as the two of them really get into their parts once again. Colin tells me later how nostalgic it made him feel, doing it all again.

Nicola and Colin both play a couple of parts each in the production (their voices suitably treated), and this has obviously got Colin on a roll. For *Wish You Were Here* by Guy Clapperton, abridged from *Short Trips*, Colin goes to town on his performance of the deranged holiday camp robot Lakksis,making him into a cross between Joe Pesci and Danny DeVito. The story is recorded at remarkable speed – and a good job, too, since once again we're out of time . . .

Antony Guy Wainer [1] Robin Prichard/TTL [1]

Talons out in August '99?

Next year's range of new *Doctor Who* releases, both on video and in print, continues to grow.

New release dates have been set for BBC Video's unedited re-issues of *Revenge of the Cybermen* and *Terror of the Zygons*, available in April and June respectively; it's now likely that a complete and unexpurgated version of the highly popular *The Talons of Weng-Chiang* will follow in August.

Two of the most prolific latterday *Doctor Who* novelists are writing new books for next summer. David A McIntee's *Autumn Mist*, out in July, is an Eighth Doctor tale set at the time of the Battle of the Bulge. Meanwhile, Christopher Bulis' *City at World's End*, out in August, is a First Doctor, Susan, Ian and Barbara story set on a planet whose people are building a giant rocket to escape it, and is something of a homage to fifties sci-fi movies. However, June's *Unnatural History* does *not* feature Grace Holloway, as announced in a fug of wishful thinking in these pages last month.

Gary Russell and Philip Segal's long-awaited TV Movie tell-all tome *Regeneration* is confirmed for a 13 May release. Due to copyright issues, Peter Haining's *The Nine Lives of Doctor Who* [pictured] has been whipped from Hodder Headline's 1998 schedule and 'indefinitely postponed'.

Dispatches

● Huge anniversary signing

While tickets for the **DWM**/BBC Worldwide event '35up' are selling fast (see last issue), we can now confirm that alongside – but separate from – the ticket-only celebration event at BAFTA on 14 November, the same team will be hosting a special entrance free signing featuring stars from *Doctor Who*. It will be the largest event of its kind in the UK in many years. From 2.00pm, fans will be able to purchase a range of anniversary merchandise, (including *Doctor Who: From A to Z* and *The Infinity Doctors*, ahead of their official release), as well as obtain autographs from a variety of *Doctor Who* celebrities and authors. BAFTA is located at 195 Piccadilly in central London.

● Out and about . . .

Doctor Who people meeting their fans over the next few weeks include: Mark Strickson, Deborah Watling and Nicholas Courtney signing autographs at Norwich's Kulture Shock store on 1, 8 and 21 November respectively (the first two are ticket-only events, call 01603 625557 for details); Tom Baker hosting a one-man Evening with himself on stage at the Elgiva Theatre, Chesham, Bucks on Friday 13 November (tickets £10 and £12, doors open 7pm, box office 01494 774759); and Sophie Aldred, William Russell, Bruce 'the Captain' Purchase and Cynthia 'Maren' Grenville on a *Doctor Who*-themed Thames-side river boat cruise from Reading on Sunday 15 November (call 01923 450 779 for details, or send SAE to Down to Earth Cruise, 130b Pinner Road, Northwood, Middx HA6 1BP).

● Whatever You Want wants you!

BBC1's Gaby Roslin-hosted early evening entertainment show *Whatever You Want* is searching for *Doctor Who* fans to test their knowledge against one another in a future programme, with a 'dream prize' at stake. **DWM** readers who'd like to broadcast evidence of their sad fanhood to millions should send a letter "detailing your *Doctor Who* passion" along with a photograph and a daytime phone number to: Time Lords, *WYW* Research, PO Box 2467, London W1A 2XH. Closing date is the end of November.

● Sixties sounds on CD at last

Space Adventures, a compilation of stock music heard in sixties *Doctor Whos* first released by the DWAS in 1987, has been remastered on CD and boasts new tracks from *The Space Museum*, *The Evil of the Daleks* and *Terror of the Autons*. Details with SAE from: 11 Davmor Court, Manor Vale, Brentford, Middx TW8 9JW. e-mail: JulianK@Dial.Pipex.Com

DOCTOR WHO MAGAZINE

Issue 272

DWM celebrates the 35th anniversary of the greatest TV series ever made with an unmissable 68-page special issue!

You're the boss!
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Waris Hussein
The man who directed the series' first ever episode reviews the chaotic circumstances of *Doctor Who*'s birth!

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Collector's Heaven

DWM's monthly guide to upcoming Doctor Who merchandise

2 November

Video ***Doctor Who: The Ice Warriors Collection*** [boxed set including *The Ice Warriors* 1, 4, 5 & 6 plus audio CD of 2 & 3, *The Missing Years* documentary and *The Underwater Menace* 3] *BBC Video* £24.99

Double CD ***Doctor Who: Out of the Darkness*** [Sixth Doctor & Peri] [short stories read by Colin Baker & Nicola Bryant] *BBC Worldwide* £tba

Novel ***Doctor Who: Beltempest*** by Jim Mortimore [Eighth Doctor & Sam] *BBC Books* £4.99

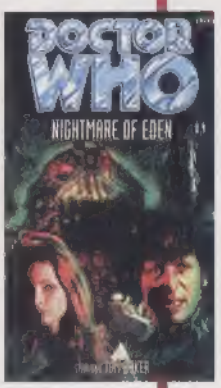
Novel ***Doctor Who: The Infinity Doctors*** by Lance Parkin ['The Doctor'] *BBC Books* £4.99

Non-fiction ***Doctor Who: The Seventh Doctor Handbook*** by David J Howe, Mark Stammers & Stephen James Walker *Virgin* £5.99

Autobiography ***Five Rounds Rapid!*** by Nicholas Courtney *Virgin* £tba

16 November

Non-fiction ***Doctor Who: From A to Z*** by Gary Gillatt *BBC Books* £17.99



3 December

Novel ***The New Adventures: Where Angels Fear*** by Rebecca Levene & Simon Winstone [Bernice] *Virgin* £5.99

4 January 1999

Video ***Doctor Who: Nightmare of Eden*** [Fourth Doctor, Romana & K9] *BBC Video* £11.99

Novel ***Doctor Who: The Face-Eater*** by Simon Messingham [Eighth Doctor & Sam] *BBC Books* £4.99

Novel ***Doctor Who: Salvation*** by Steve Lyons [First Doctor, Steven & Dodo] *BBC Books* £4.99

1 February

Anthology ***Doctor Who: More Short Trips*** edited by Stephen Cole [various Doctors & companions] *BBC Books* £tba

Novel ***Doctor Who: The Taint*** by Michael Collier [Eighth Doctor, Sam & Fitz] *BBC Books* £4.99

Novel ***Doctor Who: The Wages of Sin*** by David A McIntee [Third Doctor & Jo] *BBC Books* £4.99

1 March

Video ***Doctor Who: The Keys of Marinus*** [First Doctor, Susan, Ian & Barbara] *BBC Video* £tba

Novel ***Doctor Who: Démontage*** by Justin Richards [Eighth Doctor, Sam & Fitz] *BBC Books* £4.99

Novel ***Doctor Who: Deep Blue*** by Mark Morris [Fifth Doctor, Tegan, Turlough & UNIT] *BBC Books* £4.99

5 April

Video ***Doctor Who: Revenge of the Cybermen*** [unedited] [Fourth Doctor, Sarah & Harry] BBC *Video* £tba

Novel ***Doctor Who: Revolution Man*** by Paul Leonard [Eighth Doctor, Sam & Fitz] *BBC Books* £4.99

Novel ***Doctor Who: Players*** by Terrance Dicks [Sixth Doctor & Peri] *BBC Books* £4.99

3 May

Video ***Doctor Who: The Face of Evil*** [Fourth Doctor & Leela] *BBC Video* £11.99

Novel ***Doctor Who: Dominion*** by Nick Walters [Eighth Doctor, Sam & Fitz] *BBC Books* £4.99

Novel ***Doctor Who: Corpse Marker*** by Chris Boucher [Fourth Doctor & Leela] *BBC Books* £4.99

13 May

Non-fiction ***Doctor Who: Regeneration*** by Gary Russell & Philip Segal *Virgin* £19.99

7 June

Video ***Doctor Who: Terror of the Zygons*** [unedited] [Fourth Doctor, Sarah & Harry] BBC *Video* £tba

Novel ***Doctor Who: Unnatural History*** by Jonathan Blum & Kate Orman [Eighth Doctor, Sam & Fitz] *BBC Books* £4.99

Novel ***Doctor Who: Storm Harvest*** by Robert Perry & Mike Tucker [Seventh Doctor & Ace] *BBC Books* £4.99

5 July

Video ***Doctor Who: The Greatest Show in the Galaxy*** [Seventh Doctor & Ace] *BBC Video* £11.99

Novel ***Doctor Who: Autumn Mist*** by David A McIntee [Eighth Doctor, Sam & Fitz] *BBC Books* £4.99

Novel ***Doctor Who: Divided Loyalties*** by Gary Russell [Fifth Doctor, Adric, Nyssa, Tegan & the Toymaker] *BBC Books* £4.99

coming infrom thecold

Next month's video release of four 1967 episodes in which the Doctor battles deep-frozen aliens is only the tip of the iceberg – and Restoration Team member Steve Roberts' exclusive diary extracts reveal why . . .

Late in 1996, rumours started to spread around *Doctor Who* fandom suggesting that clips from several otherwise missing episodes had been discovered in Australia. The BBC received a fax from Damian Shanahan, an Australian researcher who had discovered that sections of black-and-white *Doctor Who* film cut out by his government's censors had actually been retained in an archive in Sydney. Negotiations were soon underway to ensure that copies were returned to the BBC, and in January 1997 a videotape copy of the clips was received via ABC Television in Sydney. The tape contained priceless extracts – some from stories such as *Fury From the Deep*, *The Macra Terror* and *The Highlanders* which, of course, had previously been largely unrepresented in the BBC's own archives. It was these clips which would act as the seed for BBC Video's special 35th anniversary *Doctor Who* release . . .

20 April 1997 Clutching a VHS video cassette and grinning evilly, Steve Phillips, an old friend I know through the Internet, has popped in to see me at Television Centre. It turns out that he's carrying a copy of the much-fabled *Galaxy 4* clip! This is a piece of film from the first episode of that very 'lost' story which was given to Doctor Who Appreciation Society founders Jan Vincent-Rudzki and Stephen Payne in 1976 as a reward for their help in putting together the BBC documentary *Whose Doctor Who*. It's the remainder of a six-minute section duplicated for the show, of which only 30 seconds was actually used. Although its existence has been well known in fandom for many years, the clip wasn't generally circulating. The copy Steve has is not at all good, but we manage to clean it up quite a bit using some of the nifty image-processing equipment at the BBC. In fact, at a push it might be usable in this form. However, we've decided to go for broke and send a copy back to Jan along with a letter asking him if he could offer us a 'quality upgrade' so we can put it out on video. Well, it's not as if we've got anything to lose . . .

6 May Get a postcard from Jan. It just says, "The answer is YES. Ring me!" So I do. "No problem," he says, "I'm happy to lend you the film as long as you have a legitimate use for it." Time to start talking to BBC Video about some kind of clips compilation, I think!

"BBC Worldwide has decided that the time is right to put The Ice Warriors out on video. Only one tiny problem – it's missing two whole episodes!"

28 June This afternoon, I'm at BBC Worldwide with Ralph Montagu – another member of the Restoration Team, which is myself, Ralph, Paul Vanezis and Richard Molesworth – having a meeting with Stephen Cole, who supervises the entire range of *Doctor Who* videos, books and audios. We're talking about how we might package the Australian clips, suggesting that we might put them out on the back of the *Whose Doctor Who* documentary. Steve, however, has grander plans and wants to release something very special for the show's 35th anniversary in November 1998. He decides that the time is right to put out *The Ice Warriors* – a great Patrick Troughton six-parter from 1967. Only one tiny problemo, Mr Cole, sir, I say, hardly worth bothering your editorship about, but . . . it's missing its second and third episodes! With a grin, he asks us if we might like to have a bash at putting together some kind of linking section to cover the missing parts. He would also like a clips compilation, featuring not only the Australian censored clips, but also all the other existing clips from missing sixties episodes. A great idea, but November '98 seems a very long way off . . . He's over the moon when I tell him about Jan's promise of the *Galaxy 4* film, though – the perfect excuse to use it!

23 February 1998 Steve Cole has decided that it would be rather nice if we included a bonus episode on the tapes. He wants to use the sole surviving instalment of *The Underwater Menace* on the grounds that it is the earliest Patrick Troughton episode in existence, and one the BBC never junked. I try very hard to convince him that the surviving episode of *The Web of Fear* would be a much better choice, but he stands firm – and he's the boss, after all!

Been having long talks with Ralph and Paul about the direction we're going to take the project in. Paul isn't really interested in doing a simple clips compilation – he wants to make a proper documentary about the whole saga of the missing episodes, complete with interviews. Steve Cole is talking about asking Frazer Hines and Deborah Watling to provide any linking material we might need. (We know that Debbie is interested because she's been chasing Paul about it already!) Ralph is going to go ahead and apply his graphic designer's skills to the linking section for *The Ice Warriors*, leaving Paul and myself to concentrate on remastering the episodes and

BBC Video ©

making the documentary. As Paul is a BBC staff director, it should be child's play for him to write and direct it – so I get to wear the producer's hat this time!

26 February Time to get this show on the road. I've rung up our bookings people and set a day to transfer all of our film requirements to videotape. Have managed to negotiate a bloody great discount on the grounds that we'll be using the day to test out the new wetgate telecine [a film-to-video transfer technique] – which isn't unreasonable, considering I've spent a great deal of the last two months helping to get it going. It's a system which immerses the film in solvent as it is being scanned, and has the effect of 'filling in' any scratches, rendering them invisible. The results so far have been amazing, but it's a complex beast and we're still ironing out the bugs.

Because of the trust we've built up with Christine Slattery and Andy Bello at the BBC's Windmill Road archive, we're going to be allowed access to the master copies of all the films we need, so we should be talking the best possible quality. We'll actually be using the very same films of *The Ice Warriors* which, famously, were discovered in the back of an old cupboard at BBC Enterprises!

"We'll actually be using the very same films of The Ice Warriors which were re-discovered at the back of an old cupboard at BBC Enterprises!"

7 March 10am sees the start of the first real work on *The Ice Warriors* project. Stuart Fyvie, our telecine operator, arrives in good time and we're soon joined by our guest for the day, Jan Vincent-Rudzki. Jan has brought along his film extracts from *Galaxy 4* to transfer – it's really going to happen! It's quite a tight schedule because we have five complete *Doctor Who* episodes and several other rolls of film to transfer to videotape in only a few hours. Let's hope we don't run into problems . . .

Come 11am, I'm squatting in a small room wearing a gas mask while an LED display on a bleeping alarm panel tells me that the atmosphere contains over ten times the safe limit of solvent vapour in it. This is *not* a good start. Something has gone badly wrong in the wetgate room, and I'm trying to fix it – not a situation one usually associates with a television producer, but as my 'real' day-to-day job is the maintenance of the telecine area, I feel I'm probably able to sort it out quickest! After a while, I realise that the ventilation extract has failed and a trip up to the plant room reveals that the fan motor has sheared its steel shaft – nice. Luckily, a top team of ventilation specialists are soon on the job and promise to have us running again by 2pm.

With the loss of the wetgate facility, we decide to get on with the job of transferring the other pieces of film – mostly title sequence tests which we'll eventually be using to put together our own title sequence for the documentary. These prove to be fascinating, especially the tests carried out for the original Hartnell titles. Back in 1963, they'd experimented with applying a video feedback effect to pictures of people's faces with quite shocking results – the faces appeared to turn into skulls, or sprouted horns and fangs to become demons. Little wonder Verity Lambert had vetoed that idea! Speaking as someone who was terrified of Jon Pertwee's smiling face in the seventies titles, I can only imagine the terror that a few demonic manifestations might have provoked in the sixties . . .

The ventilation engineers are as good as their word, and by 2pm we have the wetgate back online. Picking up where we left off, we transfer *The Ice Warriors* One, Four, Five and Six plus *The Underwater Menace* Episode 3 to tape. Jan's *Galaxy 4* footage is next through – wow! The fans are going to love this! When we put it back together with the bits from *Whose Doctor Who*, there'll be nearly six minutes' worth of *Four Hundred Dawns* in total – over a quarter of the first episode!

I ask Jan about rumours that he might have a copy of some 'home movie' footage shot during the filming of both *The Evil of the Daleks* and *Fury From the Deep*. He smiles and says that he had been given a copy many years ago by a man at BBC Ealing. He doesn't feel he has the right to give us a copy without the original owner's permission, a viewpoint I can only respect. Unfortunately, Jan can't remember the guy's name . . .

15 March Just back from a weekend up in Birmingham, where Paul and I have been choosing soundbites to cover the missing episodes of *The Ice Warriors*. I've typed up this 'linking script' from the story's original camera scripts, and I'm now going through the actual audio so I can get it down on paper verbatim. Then I've got to write a number of short voiceover links which will help move the viewer through the story. This script will be e-mailed to Mark Ayres, our audio expert, who'll put together the soundtrack from his cleaned-up off-air recordings. At that stage it will sound pretty much like the finished item, except that the narration will use Mark's voice as a guide. This will then be re-recorded by a professional presenter, hopefully Frazer Hines. At least we'll soon have something to give to Ralph, who will be putting the visual parts of the linking material together.

23 March Mark Ayres is hard at work cleaning up fan Graham Strong's off-air recordings of the two missing *Ice Warriors* episodes. As a by-product, Mark has realised that it would be very easy to put together a CD duplication master containing both episodes in full. Steve Cole likes this idea – and we're going ahead on the assumption that the boxed set will now contain an audio CD as well, although it will be down to BBC Worldwide's marketing department to decide if this is commercially feasible. Fingers crossed . . .

26 March Damian Shanahan is over from

Encyclopaedia Brittanicus

A few cold, hard facts about *The Ice Warriors* . . .

Writer Brian Hayles found inspiration for his third transmitted *Doctor Who* serial, *The Ice Warriors*, in a journal article concerning the August 1900 discovery of the corpse of a long-extinct mammoth by Russian scientists. The creature had been perfectly preserved in a sheet of ice – and, from this, Hayles extrapolated the notion of a living alien being uncovered in such a fashion

Hayles originally envisaged his Martian fridge magnates as part-cybernetic beings with electrical instrumentation attached to their bodies – a notion which may have been scrapped after being deemed to have similarities to the popular Cybermen's *modus operandi*. Costume designer Martin Baugh saw the Warriors as bipedal tortoises; the two-piece shells which comprised the main bodies were constructed from fibreglass

Mostly comprising Glacier and Ice Cave sequences, film inserts for *The Ice Warriors* were shot on Ealing's Stage 3 between 25 September and 2 October 1967. One insert for Five required the use of a real bear hired from specialist firm Zoorama. Bar certain pre-records, each episode's studio sequences were taped on subsequent Saturdays between 21 October and 25 November

A special trailer in which stars Peter Barkworth and Peter Sallis, in character as Clent and Penley respectively, addressed the camera ("My name is Clent. I'm a scientist in charge of stopping the second Ice Age from destroying the European world", etc) was taped during recording of Two; this was transmitted on 4 November, immediately after the concluding instalment of the preceding serial, *The Abominable Snowmen*

***The Ice Warriors* was broadcast between 11 November and 16 December 1967. With its viewing figures averaging out at 7.3 million, its ratings were a marked improvement on its precursor's 6.85, although the show's Appreciation Index remained in the low 50s. Both master tapes and telecine recordings of the serial were thought to have been destroyed in the seventies, but in August 1988 16mm film cans labelled *The Ice Warriors* Two, Four, Five and Six were found to have been inside an unexamined storage area at BBC Enterprises' Villiers House premises all along. The can marked 'Two' in fact contained One . . .**

Australia, and together we travel over to Visual Imagination's offices in Putney to meet up with Jan in order to collect his 8mm film print of off-screen *Doctor Who* footage. This is exactly what it sounds like – a film of *Doctor Who* clips taken by filming directly from a TV screen during the show's Australian transmissions. The film includes several scenes from missing stories, and we're eager to use shots of the regeneration sequences from the end of *The Tenth Planet* and the beginning of *The Power of the Daleks*. The speed of each shot varies a lot – evidently the cameraman was using an old camera with a clockwork mechanism. He would have had about 15 seconds' shooting before he would have had to wind up the camera again, and he'd have been limited to shooting around four minutes' material per roll. Considering those constraints, it's remarkable just how many of the defining moments of the early years he managed to capture. However, those speed variations are going to make the job of editing together a sequence and synching it to the off-air soundtrack *very* difficult . . .

27 May Two weeks ago, Steve Cole gave me a deadline of 12 August to deliver the finished tapes, which seemed ages away – but we've just found out that, due to work commitments, we're not going to be able to get Frazer and Debbie together to record links for us until 3 August! Now that really *is* cutting things a bit fine . . . Steve Cole has also told me that the 12 August deadline is just that – it must be finished by then or there won't be time for the British Board of Film Classification to certify the whole package for release. When I'd asked him for a deadline I'd thought that he might have given me a sensible one, one with a bit of slack, just in case. Oh no. That would have been *too* easy . . .

16 June Steve Cole e-mails me to ask if we can possibly get the finished tapes to him by 7 August, otherwise there'll be problems getting it through the BBFC in time. I tell him that we'll *try* – but that it's not likely, considering we don't get to shoot our presenters until 3 August! The man expects miracles!

30 June Words very nearly fail me . . . I've just got into work and opened a package addressed to me. Inside is a VHS cassette and a typed note that simply says, "Hope you can find a use for this." It turns out to be a copy of the 8mm in-studio film from *The Evil of the Daleks* and *Fury From the Deep*! Unbelievable – my jaw nearly hits the floor when the Emperor Dalek explodes! And then the Weed Creature bursts through the door in a mass of foam! In colour! Bloody awful quality, but I'm determined to use some of it – this is priceless stuff! But who the hell sent it? I know it can't be Jan because of our earlier discussion – so who? Get on the phone to Paul. "Erm, you're not going to believe this mate, but . . ." He's dead chuffed – yet another reason to buy the tape when it comes out!

3 July Deep in the bowels of the Design Block at Television Centre, Ralph is capturing the telesnaps for *The Ice Warriors* Two and Three onto videotape. These tiny thumbnail prints glued to the pages of a book were only rediscovered five or so years ago by former DWM editor Marcus Hearn. Ralph is capturing them full-screen using a camera mounted on an enormous cast-iron animation stand. The quality is absolutely amazing – it's just a shame that the original pictures seem to have been glued in without too much care. There are dirt and glue smears in abundance – more clean-up work for us!

Meanwhile, I've been getting all the missing episode clips into a form suitable for Mark to work his audio magic on. Most of the sound will be relaid from Graham Strong's and David Holman's off-air recordings, and then Mark will send me a finished copy back on Digital Audio Tape. The bit I'm most looking forward to is the clip of Kert Gantry being executed by a Dalek, from the first episode of *The Daleks' Master Plan*. This is close to my heart, because I rediscovered it in 1991 as a mute film sequence and have never seen it with the correct sound.

"When we put all the various Galaxy 4 bits back together, we'll have nearly six minutes' worth in total – that's over a quarter of the first episode!"

BBC Video [11]

Excellent news! The audio CD of *The Ice Warriors* Two and Three is definitely going to be released as part of the box set and probably at no extra cost

4 July At last, we're getting down to shooting some interviews. Not before time, I'm getting increasingly worried by how close the deadline is. Paul's very laid-back about it. OK, I know he does this all the time, but it's starting to panic me.

Paul has piled a mountain of video gear into the back of my car and we've headed out to the *Full Circle* location, the lake at Black Park, to put our friend David Stead in front of a camera and get him to tell us about how he found *The Wheel in Space* Episode 3. Interminable interruptions by ducks, aircraft and two loud foreign girls in canoes, but we finally get his story on tape.

5 July Sunday morning and we're doing the same thing again, only this time it's Jan Vincent-Rudzki in a rather nice back garden in Wimbledon. More aircraft noise - and even a couple of Tube trains thrown in for good measure. Two takes and we've got it, though – a nice intro for the *Galaxy 4* clip.

Back to Epsom for a late pub lunch and again I voice my worries about the timetable. We're interviewing Ian Levine this evening, but we need to do Gordon Hendry and Sue Malden yet, and we still haven't booked an edit date. Paul says he'll sort it out this week. Thankfully we don't have to worry about Damian Shanahan's interview – not happy with the one we shot with him last year, he's sent us his own, filmed on a beach in Sydney!

Take the camera gear over to Ian Levine's – Ian was the fan who first uncovered the truth behind the wholesale wiping of early *Doctor Who* instalments. We sit him down and he speaks for an hour solidly – he would have gone on longer, only we had to stop and change the tape! Fascinating stuff, but I haven't got the heart to tell him that we'll only be able to use about a minute-and-a-half at most . . .

13 July Shooting an interview in Gordon Hendry's Oxfordshire home, in a small bedroom stacked floor-to-ceiling with his film collection. Gordon's the guy whose own 'missing episode' story sounds so unlikely that you just know it *has* to be true – he bought two missing episodes at a car boot sale! He laughs as he tells us how he beat the bloke down from £12 to £8 each .

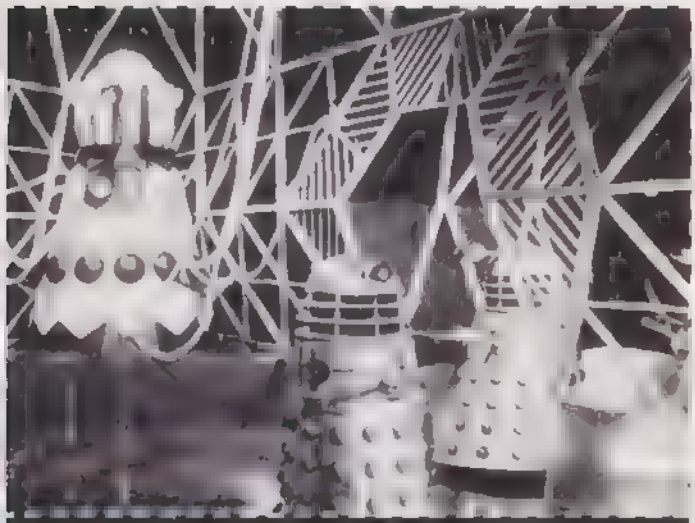
The soundtracks Mark has been restoring for us have now been synched up to the pictures, and the result is a huge improvement over the previous sound. The title of the documentary has been officially confirmed as *Doctor Who: The Missing Years*. Paul and myself were going to use *The Reconstruction of Time*, a play on the title of the last episode of *The Daleks' Master Plan*, but the marketing people at BBC Video have overruled us. Any future *Doctor Who* researchers are going to have a field day with our documentation, because just about every bit of paper to do with the documentary has a different title. One of our scripts has the title *Missing Cutaway* written in biro on the back!

Paul has put together a really nice little title sequence, using coloured elements from the original Hartnell and Troughton title sequence film tests. The result is a bizarre cross between sixties *Doctor Who* and early Pertwee. At last, things seem to be moving . . .

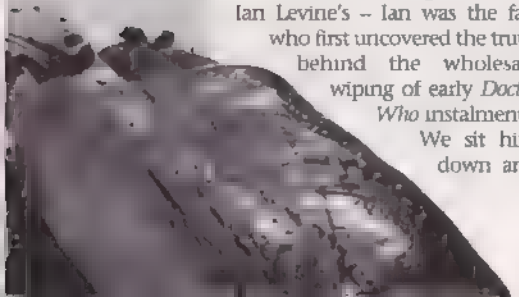
23 July It's a hot, humid day in London, but I'm surrounded by snow in a room inside Television Centre! I'm visiting the News Rostrum area, where Ralph is filming sequences for the *Ice Warriors* Two and Three linking material. Inside the room is a large motion-controlled video camera automatically performing pre-programmed moves over a rotating table covered in fake snow. In the middle of the snow is a mock-up of one of the video communicators used in *The Ice Warriors*. Closer inspection reveals that it actually contains a real LCD TV screen, being fed with captions from a Betacam recorder sat on the floor. The idea is that the reconstructed episode links will be introduced by using this device to explain the change from a real episode to a telesnap reconstruction, but I'm not saying how! Initially sceptical about what he's doing, my view is instantly changed when I see the results on-screen. I suggest we take the finished tape away and treat it electronically to make it look a bit more like film – in keeping with the rest of the story!

We've come from a meeting with Steve Cole and Jason May, who's been doing a phenomenal job in ensuring that all the clips, music, photos etc that we want to use are all cleared by the artistes, writers, copyright holders and agents responsible for them. All seems to be going well so far - which is good, as we're now only about three weeks away from our deadline! Steve showed us the cover for the video and described the box that the whole thing will come in, which sounds very posh indeed .

"My jaw nearly hits the floor when the Emperor Dalek explodes. And then the Weed Creature bursts through a door in a mass of foam . . . in colour!"



Clockwise from top left: 'new' titles; four evil Drahvins menace a hapless Chumbley in *Galaxy 4*; the Emperor Dalek and minions in *The Evil of the Daleks*; Frazer Hines at the BBC Film Library; the Controller taken over in a *Macra Terror* clip censored in Australia; Deborah Watling in the film vaults; an *Underwater Menace* Fish Person; *The Highlanders*' cut hanging scene; the aftermath of the Doctor's first regeneration, preserved via telesnaps; and scary Mr Quill, snipped from *Fury From the Deep*.



26 July Back to Pebble Mill for our first day's edit, which will pull all the major sequences together – except for one interview which we've yet to shoot. It's gone really well, but we've had to call it a night without finishing. Paul's going to get an over-run and finish off tomorrow but I've got to be back in Surrey tonight.

Keith Brown, our editor for the day, has been using a computer system called AVID, which allows sequences to be edited together very quickly. The problem is that it only uses very low quality pictures, so we need to go to a VT 'conform' session, where the low quality AVID pictures are automatically replaced by the real pictures from our broadcast tapes. Thankfully we've been able to book the conform for two days' time.

As it stands, we have all the basic packages that make up *The Missing Years*, with the exception of the presentation links from Frazer and Debbie and an interview with Sue Malden, all of which will be shot at Windmill Road next week. We then go to an on-line edit to compile the completed programmes on Wednesday 5 August.

27 July Paul's just rung to tell me that the extra half-day of AVID went really well. In addition to packaging the interviews, he and Keith have put together a nice sequence showing the Doctor's first regeneration, running from the end of *The Tenth Planet* into the beginning of *The Power of the Daleks*. They've used off-air audios, 8mm off-screen footage and the regeneration clip used in *Blue Peter*. This would have been hell to put together if it hadn't already been done by fan Mal Tanner – we simply used his version as a guide! (Thanks, Mal – we've never even met you, but you deserve the credit we'll be giving you!)

They've also been able to use a small amount of the 8mm studio footage. This is a short sequence of the Weed Creature bursting in, and a longer sequence from *The Evil of the Daleks* in which we've tried to recreate the atmosphere of the final Dalek battle. I worked out a nice sequence and e-mailed the shot list to Paul. It looked as though it would work really well, and I can't wait to hear it with sound! Apparently they've been able to synch it up with the explosions in the original episode – and even managed to get a bit of the Doctor in too!

28 July 1998 First chance to see Ralph's telesnap sequence running in sync with the guide

"Let's hope it's a success – there are plenty more incomplete stories in the BBC Film Library just waiting to be given the Ice Warriors treatment!"

audio track – *wow*! What he has done is to cut the sequence together as though he was editing a moving programme – so whenever someone speaks, that person is on-screen. Coupled with the extremely high-quality soundtrack and the narration, this has meant that we've had no need to run a continuous text script on-screen at the same time. Because the number of original telesnaps from the two episodes is rather limited, a lot of shots have been grabbed from the other episodes and then manipulated in Paintbox to remove backgrounds or add things like moving snow and flickering video screens to the picture. He's even added a helmet to Jamie's head in one shot!

Jason e-mails me to tell me that there's a problem with Frazer's contract – and that Frazer won't be able to do the voiceover for the *Ice Warriors* linking script. Hell's bells, we're only two weeks away from our deadline – I do not need this sort of thing happening! Try to get it resolved, but finally admit defeat. Ask Paul if he can think of anyone we know with a good voice who might do it. He suggests a mate of his, Dave Harley, who's only too happy to help out. Another disaster narrowly averted . . .

31 July Arrive at work to find Ralph's finished links tape waiting for me – it wasn't finished until almost midnight yesterday! The completed version is even better than I expected. Not only has he used camera moves over some of the pictures, he's even gone as far as to add flickering TV monitors, and swirling snow to some of the outside scenes! He's also framed the extreme edges of the screen with slowly moving, gently coloured patterns, which change depending on the location of the scene – a sort of subliminal way of reminding the viewer where the scene is set. The patterns are based on designs found in the original sets, such as the interiors of the computer room and the Warriors' spaceship, and also on the 'ice' design that has been used on the video cover and presentation box. I can't wait until Wednesday to see the final result when it is synched up with the completed soundtrack for the first time . . .

3 August Paul, Richard Molesworth and myself arrive bright and early at the BBC's archive centre at Windmill Road, Brentford, to prepare for the shoot with Debbie Watling and Frazer Hines. Because we're shooting in a real film vault, we've got a complete camera, lighting and sound crew with us.

While the crew are preparing the first set-up, Paul and Richard shoot an interview with Sue Malden, who was appointed as the first BBC Archive Selector in 1978. She discusses the reasons behind the junkings and the steps she took to begin recovering the material. One really interesting thing that she said was that when she got the job she set herself an exercise to find out about the archive history of one particular programme. Purely by chance, *Doctor Who* was the show she chose to look at . . .

Debbie arrives early, at about ten o'clock, and sets about learning her lines in the canteen. The shoot starts at mid-day – but where the hell is Frazer? Oh well, we'll start with Debbie and carry on until he arrives. Luckily, Frazer turns up only five minutes late, just as Paul is filming Debbie's first link. Paul has decided to shoot a large number of set-ups all within the old static racking in the film vaults. It's really photogenic, full of shiny cans of film and interesting possibilities for lighting and camera angles. One thing we learn very quickly is that film vaults are very cold places. Debbie looks absolutely freezing, so I surrender my coat to her between takes.

Nosing through the film tins, we manage to find six episodes of *Marco Polo* – but unfortunately they turn out to be a 1974 foreign series in colour, not the missing Hartnell story! Frazer keeps claiming to find episodes of *The Highlanders* . . .

The shoot lasts about four hours, with Debbie and Frazer being very patient between takes as the camera and lights are moved to new set-ups – a new one for just about every different link. We wrap at about four o'clock; Frazer disappears quickly as he has to drive to Wales for his next job, and I drive Debbie up to Ealing Broadway to catch her train. We thank the crew, who have done a wonderful job, then it's a leisurely drive back home.

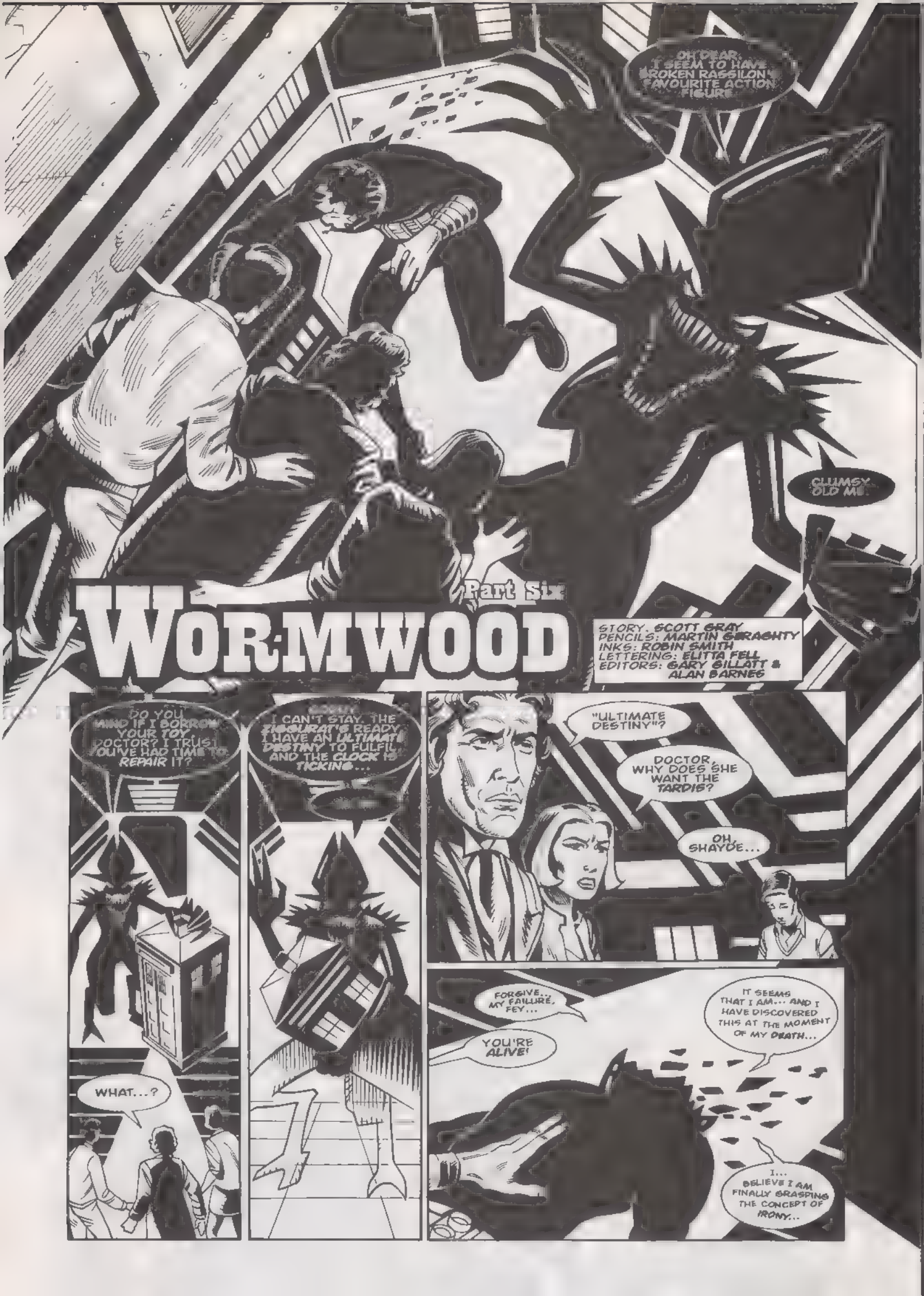
5 August Well, it's all over at last. We've been editing all day at Pebble Mill and we've just added the BBC Worldwide sting to the last tape, so that just about wraps it up! We started off with *The Ice Warriors*, laying down the first episode and the linking section up until its end credits. As we didn't have access to captioning equipment until the afternoon, we then started on the second tape, which contains *The Missing Years* and *The Underwater Menace*, plus a couple of links from Frazer and Debbie in between. Although most of *The Missing Years* was already made up into pre-prepared segments, Paul still needed to cut together the interview with Sue Malden that we had shot on Monday, and of course all the linking sequences that Frazer and Debbie had done for us needed to be inserted. When the programme was complete, we then went back and put all our captions in, before continuing laying the other complete episodes onto the two tapes. Our editors, John Walton and Mark Davies, made it all go so smoothly . . .

Being so close to the project, it has been really difficult to view it objectively, so we brought along a friend, Andrew Stocker, as an impartial (well, nearly!) observer. Thankfully, he gives it a major thumbs-up. It was great to finally hear the finished soundtrack to the *Ice Warriors* links finally matched up to the picture, and Dave Harley has done a splendid job of the narration.

Just need to make a few VHS copies for Steve Cole and the gang down in London, then we can hit the marvellous Shapla Tandoori in Shirley for the traditional post-project curry!

7 August 1998 I e-mail Steve Cole from home. Well? What's the verdict? Hey, the man from BBC Video, he say . . . yes! Very well-received, apparently, and even got a round of applause at the end.

Let's hope the fans love it just as much. It started small and grew a lot bigger than we expected. I think there should be enough stuff in there to please everybody. I hope so – because there are plenty more incomplete stories in the library waiting to be given the *Ice Warriors* treatment!


OH DEAR. I SEEM TO HAVE BROKEN RASSILON'S FAVOURITE ACTION FIGURE.
CLUMSY OLD ME.
Part Six
WORMWOOD
STORY: SCOTT GRAY
PENCILS: MARTIN GRAGHTY
INKS: ROBIN SMITH
LETTERING: ELITTA FELL
EDITORS: GARY GILLATT & ALAN BARNES
DO YOU MIND IF I BORROW YOUR TOY, DOCTOR? I TRUST YOU'VE HAD TIME TO REPAIR IT?
I CAN'T STAY. THE FIGOURATI'S READY. I HAVE AN ULTIMATE DESTINY TO FULFIL, AND THE CLOCK IS TICKING...
"ULTIMATE DESTINY"?
DOCTOR, WHY DOES SHE WANT THE TARDIS?
OH, SHAYDE...
WHAT...?
FORGIVE... MY FAILURE, FEY...
YOU'RE ALIVE!
IT SEEMS THAT I AM... AND I HAVE DISCOVERED THIS AT THE MOMENT OF MY DEATH...
I... BELIEVE I AM FINALLY GRASPING THE CONCEPT OF IRONY...

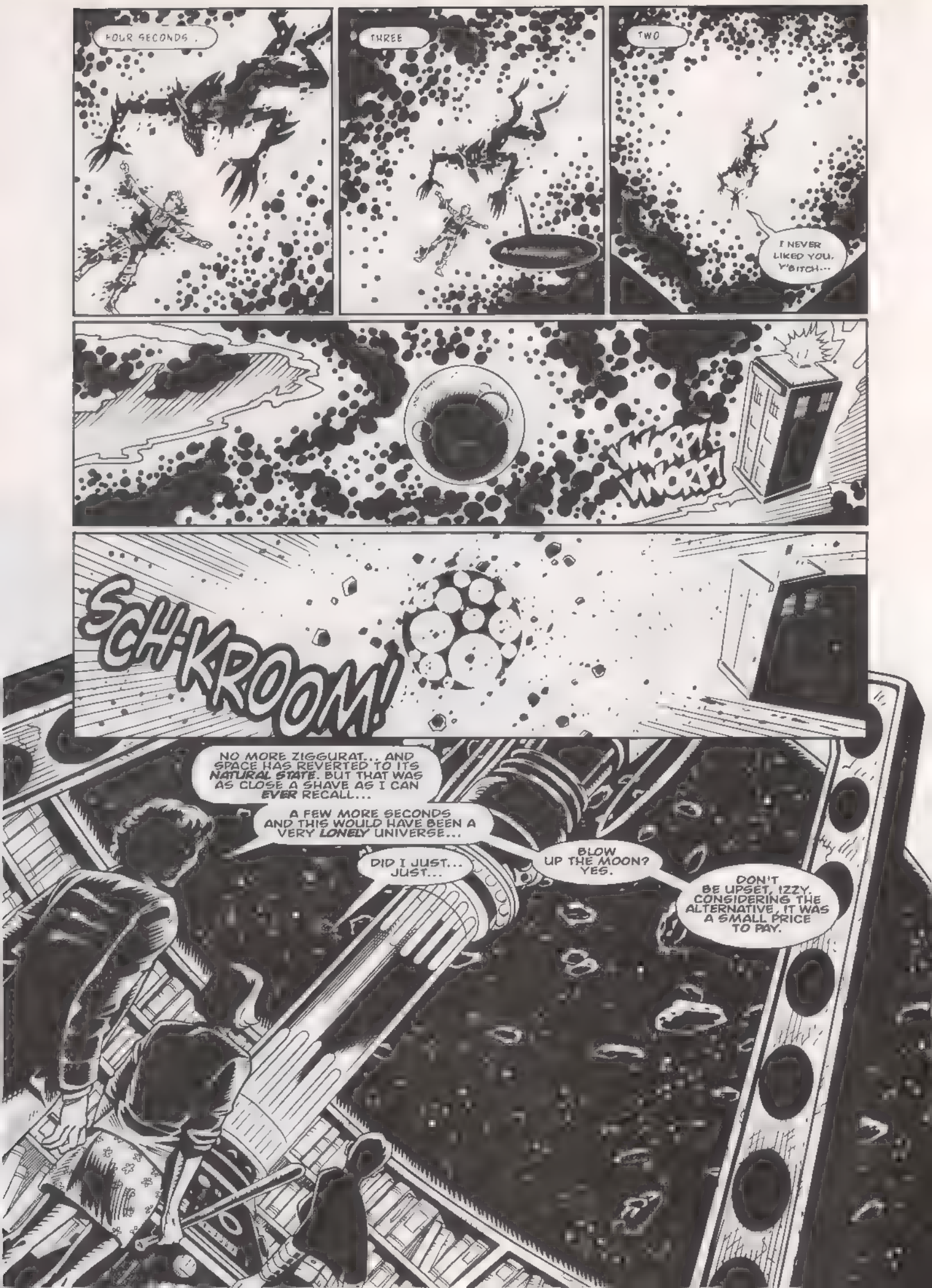
OH MY GOD... WH WHAT'S HAPPENING TO THEM?
TIME-TRAVEL... OF COURSE! THE ONE DIMENSION BARRED TO THE THRESHOLD WAS TIME! THE PARIAH HAD THIS PLANNED FROM THE VERY BEGINNING!
SHE'S DRAINING THEM ALL, FEEDING THE ZIGGURAT MORE ENERGY THAN IT CAN HANDLE!
NNNAARRGH!!
IT'S KILLING ALL OF THEM!
EVEN THEY DON'T DESERVE THIS. IT'S OBSCENE!
THE SITUATION ISN'T AS BAD AS I THOUGHT...
NO?
NO, IT'S INFINITELY WORSE. THE PARIAH IS A LIVING WEAPON - SHE'S LIKE A MISSILE THAT'S GAINED A MIND. SHE HAS A SENSE OF PURPOSE.
SO WHAT DOES THAT MEAN?
A WEAPON ONLY HAS ONE PURPOSE, IZZY.
YOU STINKIN', CRAZY... THEY WERE OUR PEOPLE!
YOU KILLED OUR PEOPLE!
IT'S WHAT I DO, DARLING. REMEMBER? DID YOU REALLY THINK I'VE HELPED YOU FOR THREE THOUSAND YEARS JUST TO FURTHER YOUR PETTY BUSINESS INTERESTS?
DID YOU TRULY BELIEVE I WOULD BE CONTENT WITH SIMPLY DESTROYING GALLIFREY?
AT THE MOMENT THE ZIGGURAT IS DELICATELY POISED TO DISRUPT ONLY THE GREAT VACUUM. BUT IN A FEW MINUTES THAT WILL CHANGE...

THERE HAS TO BE SOMETHING WE CAN DO...
I REGRET NOT I LACK . SUFFICIENT ENERGY - OR WILL FOR ANY FORM OF SELF REPAIR MY SELF WILL DISSIPATE IN A FEW MOMENTS ..
SHAYDE, THE FIRST LESSON I LEARNED IN MY CRAFT WAS THAT AS LONG AS THE MISSION OBJECTIVE WAS COMPLETED, ANYONE WAS EXPENDABLE.
I NEVER BELIEVED THAT.
I DON'T ABANDON MY FRIENDS. IF IT'S WILL POWER YOU NEED, THAT'S WHAT YOU'LL GET...
WHAT DO Y'THINK YOU'RE DOIN', WOMAN?
IT'S QUITE SIMPLE, ABRAHAM. I'M COMBINING THE ENERGIES ENCASED IN THIS CRAFT WITH THE ZIGGURAT'S TO SHUNT THE MOON A SPLIT-SECOND FORWARD IN TIME.
NOW, THAT WON'T AFFECT YOU OR ME...
BUT AS FOR OUR "CHILDREN"...
WELL, I HOPE YOU WEREN'T LOOKING FORWARD TO BEING A GRANDFATHER.
AA!!!IEEE!!!
Z-Z-ZAACCKKK!!

PLANETS WILL BE DESTROYED AS WELL. SO WILL STARS. NOTHING WILL BE LEFT, ABRAHAM. NOT A SINGLE HEARTBEAT. NOT EVEN A VOID.
ALL
WILL
DIE!
YOUR "ULTIMATE DESTINY", PARIAH? THE LITTLE WEAPON WHO GREW UP TO KILL EVERYTHING?
AH, DOCTOR...
WHAT DO YOU HAVE TO SAY TO THAT, WHITE?
JUST ONE THING, SON...
I WANT A DIVORCE.
AAAKKK!!
N-NO!
WE... WE... WON'T LAST MORE'N A FEW MINUTES APART, DARLIN'...
CHEW ON THAT...
I WILL S-STILL SUCCEED! THE ZIGGURAT CAN'T BE STOPPED NOW!
PERHAPS NOT, BUT I'LL STILL BE ALIVE, SAFE INSIDE THE ION SHIELD THAT'S PROTECTING WORMWOOD FROM THE ENERGY STORM...
SO MUCH FOR YOUR PERFECT SCORE, EH, PARIAH?

RRRAAARGHHH!!
THAT'S THE GIRL... JUST FOLLOW ME...!
RIGHT, THAT'S ALL THE LITTLE DOMES BUST...WHAT ELSE WAS THERE?
OH, YES...
SKRASSH!
WARNING... WARNING... ION SHIELD INTEGRITY HAS BEEN BREACHED. TRANSFER POWER TO SECONDARY SYSTEMS...
FAILURE TO COMPLY WILL RESULT IN TOTAL SHIELD FAILURE IN SIXTY SECONDS
SORRY, HAL, NO-ONE'S LISTENING...
WORMWOOD'S SCRUBBED.
YOU'RE SLOWING DOWN, PARIAH, YOU SHOULD HAVE CAUGHT ME BY NOW!
TELL YOU WHAT: I'LL TIE ONE FOOT BEHIND MY BACK, GIVE YOU A SPORTING CHANCE...
ARE... ARE YOU TRYING TO DELAY ME, DOCTOR? OR...
OF COURSE! YOUR LITTLE FRIENDS ARE UP TO SOMETHING!

SHHRIPP!
I ONLY WISH I COULD TAKE MY TIME WITH YOU, DOCTOR - BUT YOU WERE RIGHT: I DO HAVE A PERFECT SCORE TO MAINTAIN.
AAAGHH!!
SAY GOODNIGHT, GRACIE!
YOU KNOW, I HAVEN'T UNDERSTOOD HALF THE CULTURAL REFERENCES BEING BANDIED ABOUT TODAY...
BUT I KNOW A CHEAP THREAT WHEN I HEAR ONE.
WHAT...?!
AS YOU SAID EARLIER, PARIAH, IT'S ALL A MATTER OF WILL-POWER.
TELL ME, DO THESE FEEL LIKE PAPER DARTS NOW?
THUB-THUB-THUB!
AAGHHH!!!
ION SHIELD FAILURE IN TEN SECONDS..
JOB'S DONE, DOCTOR!
MUSIC TO MY EARS! THE TARDIS, QUICKLY!
ZZAAK!


FOUR SECONDS.
THREE
TWO
I NEVER LIKED YOU, Y'BITCH...
WHOOO

TOO MAD.
YOU KNOW, I THINK THAT BAT'S PREVIOUS OWNER WOULD'VE BEEN PROUD OF YOU...
I KNOW I AM.
SO THAT'S IT FOR THE THRESHOLD? THEY RE REALLY FINISHED?
I BELIEVE SO. FUNNY... I THOUGHT I'D BE CELEBRATING...
BUT RIGHT NOW IT ALL SEEMS LIKE SUCH A WASTE.
YOU'RE NOT THE TYPE TO GO DANCING ON ANYONE'S GRAVE, DOCTOR.
AND WHAT ABOUT YOU, FEY? YOU'VE BONDED WITH SHAYDE, BUT IN A RATHER DIFFERENT FASHION TO WHITE AND THE PARIAH'S UNION. HOW DO YOU FEEL?
VERY... BALANCED. SHAYDE'S SLEEPING WITHIN ME FOR NOW. WHEN HE WAKES UP, WE'LL HAVE A GREAT DEAL TO DISCUSS.
I'M AFRAID I'LL HAVE TO GO NOW...
BUT... FEY, YOU'VE JUST GOT HERE! AND EVERYTHING'S BEEN SO MANIC, WE NEVER EVEN GOT A CHANCE TO... WELL, TALK...
I... I KNOW, IZZY. I WANT TO STAY, BUT MY LIFE JUST BECAME CONSIDERABLY MORE COMPLICATED. I HAVE NEW RESPONSIBILITIES NOW.
I CAN HEAR RASSILON CALLING. HE'S IN FOR QUITE A SURPRISE SO IS KING GEORGE, COME TO THINK OF IT...
GOODBYE.
DON'T BE A STRANGER, "FEYDE".
NOT TO WORRY, DOCTOR. IF I NEED YOU TWO I CAN ALWAYS WHISTLE, REMEMBER?
I'LL MISS HER. SHE'S QUITE A L-
HEY! WHAT'S THAT FOR?
JUST FOR BEING YOU. AND PLEASE... TRY STAYING YOU, ALRIGHT?
SCOUT'S HONOUR, IZZY, THIS BODY'S JUST GETTING WARMED UP!
NOW, THERE'S A TERRIFIC RESTAURANT ON [redacted] IX I'VE BEEN MEANING TO TRY... I DON'T KNOW ABOUT YOU, BUT I'M STARVING!
THE END

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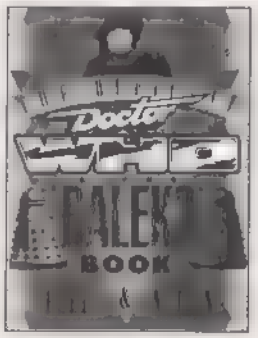

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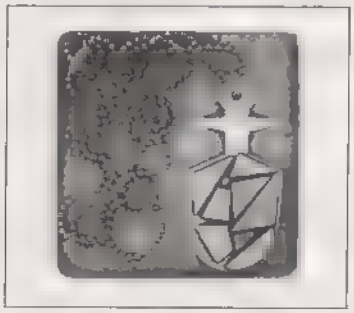

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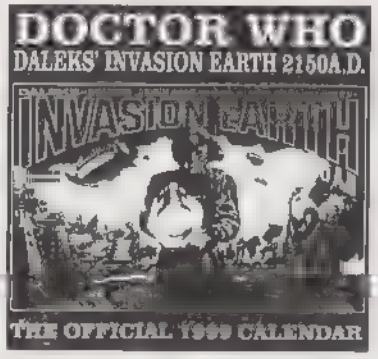

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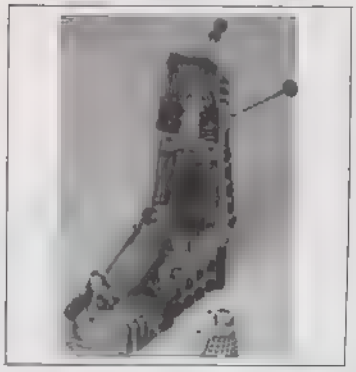

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Mission to the Unknown

Next issue, DWM documents the making of *The Daleks' Master Plan*, the series' greatest ever epic . . . but first, in this special bonus *Archive*, Andrew Pixley details the production of *Master Plan*'s own prologue – the one-off *Doctor Who* instalment with no Doctor in it!

"Our whole galaxy is in danger!"

MISSION TO THE UNKNOWN

In an alien jungle, a man awakens and whispers: "I remember now . . . I must . . . I must kill . . . must kill . . . must kill . . ." Nearby, space travellers Captain Lowery and Marc Cory are working to repair their crashed rocket. They are waiting for their comrade, Jeff Garvey – but when Garvey appears, he attacks them. Cory shoots him dead, revealing that Garvey was infected by a Varga thorn and was mutating into an animal-plant creature. He explains to Lowery that he is a Space Security Service agent; the Daleks have again become active in the solar system, and Cory believes that they have established a base on this hostile planet.

Kembel. Lowery starts making a launcher to ensure that a warning message recorded by Cory can be sent into space.

In their base, the Daleks await six emissaries from the Outer Galaxies, a patrol is sent to destroy the crashed rocket and its crew. As the launcher is completed, Cory hears a noise, forcing the two men to move on moments before a Dalek patrol destroys the rocket. Lowery catches his hand on a Varga thorn, but keeps this secret from Cory.

The alien delegates and Daleks assemble, signing a document uniting their mighty war forces to attack Mars, Venus, Jupiter and the moon colonies – but Earth will be first to fall. Cory hears this announcement over the Dalek city's speakers, but is then attacked by the mutating Lowery; he kills the Captain. As Daleks close in on him, Cory records his message warning of the threat. The Daleks kill him; his tape is left in the undergrowth nearby.

In the Dalek conference room, delegate Malpha enthuses: "Earth we will conquer first! Victory! Victory!" His cry of conquest is taken up

In Production

The Earthmen's crashed rocket

Come early 1965, *Doctor Who* was a big success. Large audiences, boosted by the return of the Daleks in *The Dalek Invasion of Earth* in the weeks leading up to Christmas 1964, placed the series high in the TV charts. In what would effectively become a blueprint for the next two years, the series' commissioning pattern had settled down, standard four-part serials would be broken up with a six-part Dalek serial slotted in twice a year. Story editor Dennis Spooner had already commissioned Dalek creator Terry Nation to pen a third Dalek serial, *Dr Who and the Daleks (III)* – latterly *The Chase* – in December 1964. While Nation was delivering these scripts, an extra episode was allocated to the series' production team.

The previous October, *Planet of Giants* had been cut from four episodes to three in post-production. Apparently for this reason, Head of Drama Sydney Newman had given producer Verity Lambert an extra episode as recompense; the episode would be recorded in early August, scheduled for the end of the series' second recording block. Although the regular cast were not booked so far in advance, the stories were generally structured as four- and six-parters; the extra episode failed, therefore, to fit such a schedule.

With *The Chase* planned for transmission in May and June 1965, Spooner and Lambert provisionally arranged for Nation to provide another six-part Dalek serial to be screened over November and December in a bid to recreate the success of *The Dalek Invasion of Earth*; this evolved into the 12-part *The Daleks' Master Plan*. It was decided that the single episode could act as a 'cutaway' trailer for this serial, centring on the popular Daleks and featuring neither the Doctor nor his companions (in part an economy measure to save on the regulars' fees).

Nation was commissioned to write the episode on Thursday 25 February; at this stage, the instalment was described as *Dalek Cutaway*, and would be referred to as such on most production documentation. Nation approached the episode as a technical problem, requiring a self-contained narrative and a small cast. However, the success of the Daleks in general – and, more significantly, the creatures' imminent American debut, courtesy Aaru's *Dr. Who and the Daleks* film – had led him to consider the viability of a spin-off series featuring the Daleks alone (akin to the Dalek comic strip then running in *TV Century 21*). Elements of Nation's episode tested such a format, requiring a new force for good to combat the Daleks' evil. In the wake of the September 1964 release of *Goldfinger*, the James Bond films were highly popular – and Nation decided that his new hero, Marc Cory of the Space Security Service, would be a 'space-age Bond'.

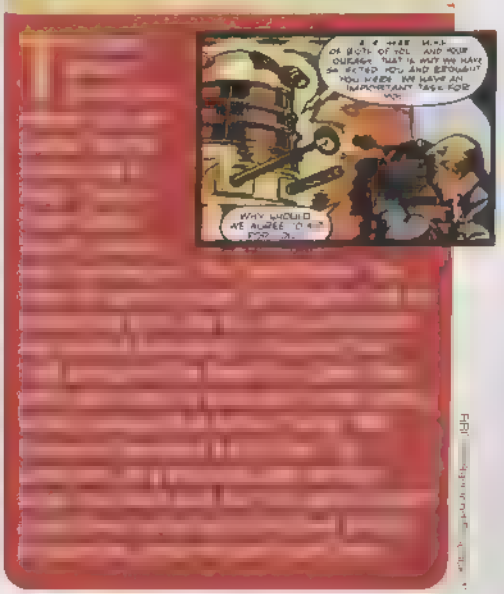
By April, Donald Tosh was in the process of replacing Spooner as story editor; incoming producer John Wiles would soon be trailing Lambert. To aid the handover, a document titled *The History of Doctor Who* was compiled. This listed all broadcast and planned serials; the final of these, Serial DC, was "a one part Dalek cutaway . . . a trailer for the Dalek serial planned for November/December of this year". This episode was to be made by the same production team as the preceding four-part serial, *Galaxy 4* – and all five episodes would be held back to start the third season in September.

Nation had delivered his script for the cutaway episode by Friday 14 May (he'd also been writing for ITC's *The Saint* during this time). The Dalek script opened in a tropical jungle, with strange sounds all around; Nation referred back to *The Dalek Invasion of Earth* in describing "a spine tingling shriek as per the Slyther". Originally the setting was the planet Varga, native home of the Varga plants (a reworking of *The Chase*'s Fungoids). However, during July, revisions on the scripts for *The Daleks' Master Plan* had seen the name 'Varga' change to 'Kemble', then 'Kembel' ('Kemble' had previously been used by Spooner, Nation's co-writer on *The Daleks' Master Plan*, in *Space Vacation*, a 1962 episode of the Supermarionation show *Fireball XL5*). The Varga plants retained their original name, but would now be noted as having been created by the Daleks on Skaro.

A reference in the revised 'cutaway' episode's script back to *The Dalek Invasion of Earth* – Lowery's comment that the Daleks had invaded Earth about "a thousand years ago" – dated events to circa 3200 AD; Nation's original setting for both this narrative and the subsequent 12-parter had been "One Million AD".

The opening scene at the rocket between Cory and Lowery was shortened. Originally, Lowery

SCRIPTING
SPACE SECURITY SERVICE



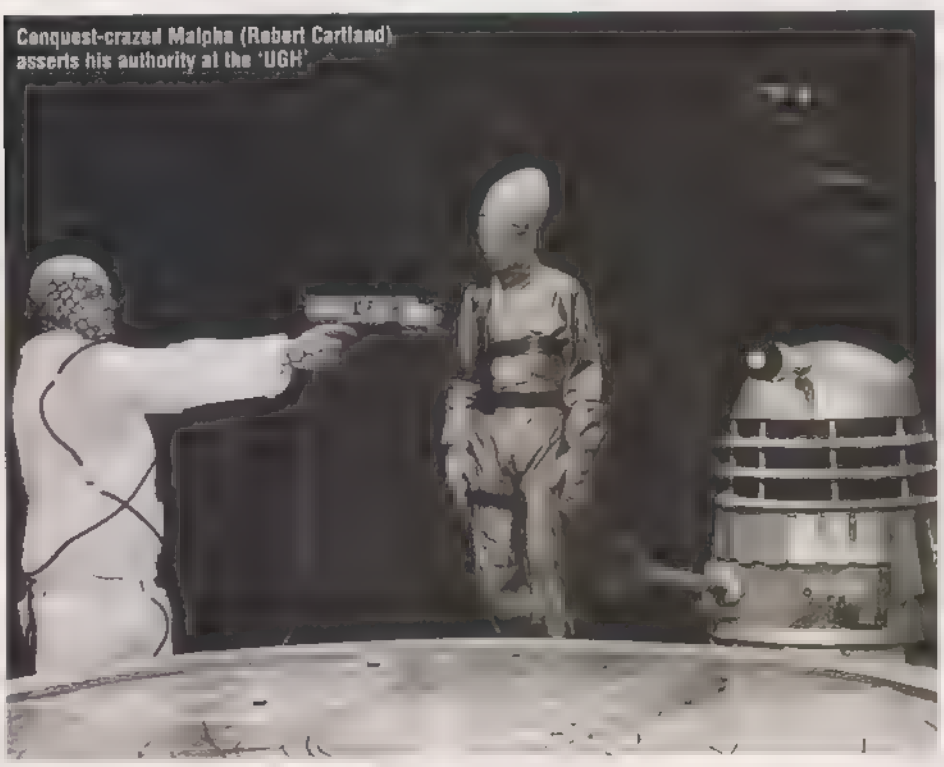
> "I used the episode as the central theme for the next big one I was going to do. I wanted to give a little trailer for that"
>
> Terry Nation

Delegates from the Outer Galaxies assemble at the Daleks' base: Sentreal, Trantis, Beaus, Warrion, Malpha and Gearon

called Cory a "sadistic swine!" after the latter has shot Garvey. Late in the day, Lowery gained a line acknowledging Cory's origins in the character of secret agent 007: "Space Security Service – licensed to kill!" There was little description of Cory and Lowery; Garvey was "thirty-five. Wears an overall suit with some military markings."

The Daleks were again led by the Dalek Supreme, as seen in both *The Dalek Invasion of Earth* and *The Chase*. The original script indicated there should be seven alien allies of the Daleks, but one name was blanked out (presumably for budgetary reasons) leaving "Gearon, Trantis, Malpha, Sentreal, Beaus, Celation". Of the delegates, Nation indicated: "Each is different, but more or less humanoid [. . .] the costuming for each is different. We want as much variation as possible in these men, without them becoming comic."

> **"I know children can stand a lot these days, but surely they can be given excitement and entertainment that is not horrifying?"**
>
> **Letter to *Radio Times***


Conquest-crazed Malpha (Robert Cartland) asserts his authority at the 'UGH'

Although Lambert was still credited on *Mission to the Unknown*, the daily running of the show had effectively passed to Wiles during *Galaxy 4*. Lambert had been asked by Newman to act as producer on the early episodes of a new BBC soap, *The Newcomers*, which was due to air in October 1965. She was then to get Newman's much-delayed *Sexton Blake Lives!* (later *Adam Adamant Lives!*) into production for 1966.

The episode still known as *Dalek Cut-Away* through to production, was given the title *Mission to the Unknown* in July. The director originally assigned to handle both *Galaxy 4* and *Mission to the Unknown* was Mervyn Pinfield, a veteran BBC figure and former *Doctor Who* associate producer. The remaining crew comprised costume designer Daphne Dare and make-up supervisor Sonia Markham (both of whom had worked on the show for some time), plus set designer Richard Hunt, who was new to the series. Aiding Hunt on the Dalek episode was Raymond Cusick, a regular designer on the series since the first Dalek serial.

Filming for Pinfield's five episodes took place on Stage 3A of the BBC's Television Film Studios at Ealing over a week from Monday 21 June. Early

BBC 2 Marcus Hearn + Barry Newillany '1

on, Pinfield's poor health required him to hand over to newly-trained director Derek Martinus, who took over fully for the episodes' studio recordings. Pre-filming for *Mission to the Unknown* took place on Friday 25, when the short scene in which Garvey mutates into a Varga plant was captured on 35mm film. Garvey was played by Barry Jackson, who had been Ascaris in *The Romans*; the actor was made up with the Varga's long white 'hair' in stages, eventually donning a complete Varga costume.

Rehearsals for *Mission to the Unknown* began on Monday 2 August at Drill Hall on Uxbridge Road. Playing Marc Cory, the episode's star was Edward de Souza. Best known as Miles in the sitcom *Marriage Lines*, de Souza had just appeared in *A Midsummer Night's Dream* at the National Theatre, and had featured in films such as Hammer's 1962 *The Phantom of the Opera*; he was later a regular in *The Troubleshooters*. Playing Lowery was Jeremy Young, who had played Kal in *100,000 BC*. Malpha, the principal speaking delegate, was played by Robert Cartland, a voice artiste whom Martinus had hired at short notice to provide *Galaxy 4*'s Rill Voice. As with *The Chase*, the Daleks were operated by Robert Jewell, Kevin Manser, Gerald Taylor and John Scott Martin; the creatures' voices were pre-recorded, as usual, by Peter Hawkins and David Graham.

Mission to the Unknown was recorded in Studio 4 at Television Centre on Friday 6 August (Studio 3 had originally been booked). At 3.45pm, Lambert joined the Daleks and the alien delegates for a photocall on the Dalek conference room set. Wearing Malpha's 'cracked' face, Cartland had the most make-up; Trantis, meanwhile, was a small sharp-toothed figure, Warnien had a cowled costume, Gearon wore an egg-headed helmet, Sentreal wore a pressure helmet and Beaus was a tall, hooped figure. There were also three Varga costumes which were sprayed with fire-proof paint and left to dry outside during camera rehearsals.

Recording took place between 8.30 and 9.45pm, starting with the final scene for *Galaxy 4: The Exploding Planet*. Showing Garvey on the jungle set, this had not been recorded the previous week to avoid both hiring Jackson and erecting the set for a single scene. After Garvey moved out of shot, opening title captions for the episode were superimposed over a shot of the empty jungle. Three recording breaks were scheduled, to both move the Daleks and add Varga make-up to Young's hand.

Hunt handled the 'jungle' design, while Cusick concentrated on the UN Deep Space Force Group 1 rocket and message launcher; the former was made from stock set elements, but other items were constructed by Shawcraft Model-makers. Cusick was inspired by the Nuremberg Rallies for his design of the Dalek conference room. The four BBC Daleks from *The Chase* were used: three silver plus the black Dalek Supreme. One silver Dalek used the 'seismic detector arm' from *The Chase*.

Just over one minute's music, derived from library albums by Trevor Duncan titled *Synchro Strings*, was used. The closing caption "Next Episode: Temple of Secrets" was shown over a shot of the Daleks filing past. One short cut made in editing removed Lowery searching the crashed rocket for part of the radio beacon.

On Saturday 7 August, both the *Daily Express* and *Daily Mail* ran items about the forthcoming episode; the latter covered the departure of the 29 year-old producer and contained a brief comment from Varga extra Leslie Weeks. The press referred to the Daleks' grand alliance taking place at United Galactic Headquarters - UGH!

Despite the Daleks' presence, on transmission the episode's ratings were down on those for *Galaxy 4*; its audience appreciation figure was reasonable. Competition came from *Thank Your Lucky Stars* on ATV-London and Irwin Allen's new series *Lost in Space* on ABC and Southern. Some viewers were confused when the Dalek narrative did not continue the following week, as expressed in a letter read out on *Junior Points of View* on Friday 15 October. In a letter published in *Radio Times* on Thursday 11 November, concerned mother Mrs J M Shortland of London thought that the aliens seen were too horrific; this spurred further comments on Thursday 2 December, when the magazine's editor noted that the timeslot was not specifically aimed at children.

Although 16mm film recordings were made available, the episode was never sold abroad and was withdrawn by BBC Enterprises after 1974. A 16mm film recording was considered by ABC in Australia, but rejected by the Film Censorship Board after a viewing on Tuesday 13 September 1966 determined that its content constituted "Horror", the material which caused offence included the Varga mutations, dialogue relating to killing (including the line "licensed to kill") and the masked alien delegates. The episode was neither purchased nor screened.

Mission to the Unknown's original 405-line tape was cleared for wiping as early as Thursday 17 July 1969, but was apparently still in existence until its erasure in July 1974. No footage from the episode is known to exist, although an off-air soundtrack survives. The episode was novelised by John Peel as part of *Doctor Who: The Daleks' Master Plan: Part I – Mission to the Unknown*, published in paperback by Target Books in September 1989 with a cover by Alister Pearson.

SERIAL T/A MISSION TO THE UNKNOWN

CAST **William Hartnell** *Dr Who** with **Barry Jackson** *Jeff Garvey*, **Edward de Souza** *Marc Cory*, **Jeremy Young** *Gordon Lowery*, **Robert Cartland** *Malpha*; **David Graham** **Peter Hawkins** *Dalek Voices*; **Robert Jewell**, **Kevin Manser** **John Scott-Martin**, **Gerald Taylor** *Dalek Operators*

*Credited but does not appear. Maureen O'Brien and Peter Purves were also billed as appearing in *Radio Times* but were not included in cast lists.

EXTRAS **Tony Starn**, **Roy Reeves**, **Leslie Weeks** *Vargas*; **Ronald Rich** *Trantis*; **Sam Mansary** *Sentreal*; **Johnny Clayton**, **Pat Gorman**, **Len Russell** *Planetarians* [*Beaus*, *Gearon*, *Warnien*]

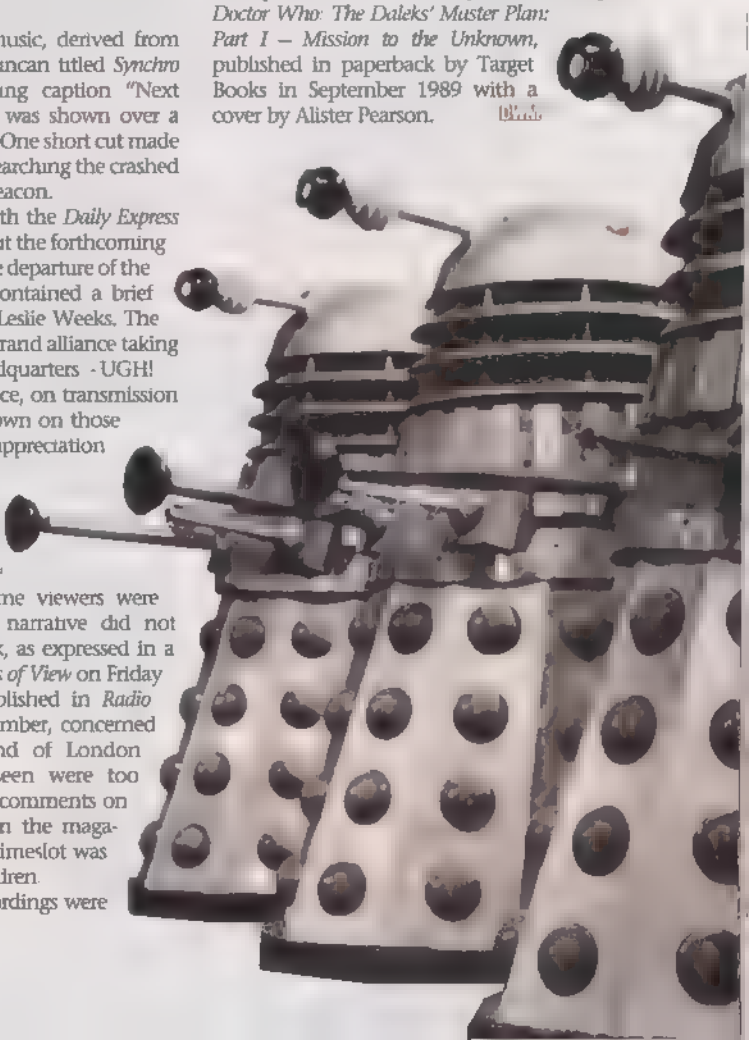
CREDITS *Written by* **Terry Nation** *Title music by* **Ron Grainer and the BBC Radiophonic Workshop** *Costumes supervised by* **Daphne Dare** *Make-up supervised by* **Sonia Markham** *Lighting* **Ralph Walton** *Sound* **George Prince** *Story Editor* **Donald Tosh** *Designers* **Richard Hunt**, **Raymond Cusick** *Producer* **Verity Lambert** *Directed by* **Derek Martinus**

[N8: no known existing documentation gives on-screen credits for this serial]

ORIGINAL TRANSMISSION

Episode	Transmitted	Time	Dm.	Rating (pos.)	A.App
Mission to the Unknown	9 October 1965	5.50-6.15pm	24'42	8.3M (37th)	54%

DEPARTURE VERITY LAMBERT



It's been ten whole years since *Remembrance of the Daleks* – one of DWM readers' ten favourite stories ever – first aired. To commemorate the occasion Peter Griffiths took guest stars [redacted] Salem and [redacted] back to the old school yard...

Y

...of that, I hasten to add, but it does mean that ... in the case of Pamela Salem and Karen ..., alias the intrepid Dr Rachel Jensen and ... trusty assistant Allison Williams in *...embrance of the Daleks* – the evening can take ... few months to pin down.

Wish Bernard

was here...

from Islington's Upper Street! As we order our food – and another bottle of wine – discussion turns to our favourite science fiction series, and Karen and Pamela describe their dynamic Dalek-battling duo.

Pamela's first. "Rachel was downright forthright and knew everything and drove everyone mad, but she was always right, wasn't she? It was quite a character part, the kind you're dying to do as you get older. There are very glamorous younger people coming up, and it's no good pretending you can still do their parts – I can't stretch the faces any more! Wasn't your character a Cambridge girl, Karen? She was meant to be quite sensible."

"What, naive and boring? No, Allison was all right. She even got to mash up the insides of a Dalek. We had to do that bit over and over, and they kept telling me to do it harder. Somebody's hand was very near inside the claw, so I had to be careful. Doesn't matter – I'm still Allison, Dalek Slayer! Young actors are always terribly impressed when they find out."

"It was quite a character part – the kind you're dying to do as you get older!"
Pamela

Pamela grins. "My husband, Michael, did the first *Star Wars* film – he was the leader of the goodies – and when our young agents in LA learned that, his cachet went up with them so quickly! I remember I wanted to put a piece of *Doctor Who* on my showreel for America, but my agent said it was a bit heavy and armageddon-like! It was the scene in the café where Rachel is sitting around ticking off Simon Williams' character – with me not understanding a word I was saying, I might add!"

"Sylvester [McCoy] didn't know what he was talking about half the time either, did he?" Karen smiles. "He'd sit there and learn these lines literally without a clue as to what he was saying. At one point he had to explain how to make some contraption, and he had no idea. It was very funny."

"It got madder and madder, didn't it? They put in a reference at one point – 'Even Dr Quatermass wouldn't do that,' or something."

"That's right – 'Bernard'!"

Pamela peers at Karen for a moment, a little unnerved by her recall. "I wanted to know who this person was! I thought it was terribly obscure, but then I got letters saying what a wonderful in-joke it was. You don't reckon with the fans who really know everything about science fiction."

"And at the very end there was something about a supernova," says Karen, clearly on a roll. "Sam Williams didn't know what that was. None of us knew by the end. It was all rather complex plot stuff. Ben [Aaronovitch, writer] had obviously grown up living and breathing *Doctor Who*, and he had to sit there all the time explaining the meaning of every line."

"He must have thought we were absolute nitwits! Have you seen this story recently, Karen?"

"I have. I watch it with my daughter, Beatrice, all the time. She's only just learned the seriousness of Daleks! She's longing to meet Sophie [Aldred], and I keep saying, 'Yes, soon.'"

Pamela breathes a little sigh of relief. "Here I was thinking I must be going senile because you could remember these tiny little details and I couldn't!"

"I've done quite a lot of television despite having children, and Beatrice loves it. I'm not funny about watching myself on telly It makes me laugh, generally."

"It makes me cry! I have learned an enormous amount by watching myself, though."

"I do think some of my bits in *Remembrance* are dreadful," Karen admits. "It was only my second television ever, and the first had been very tiny. To suddenly go into this thing which was five or six weeks' work was a very big step. The director, Andrew [Morgan], used to do lots of workshops at the Actors' Centre, and I followed that up and wrote to him. He saw me for something called *Knights of God*, which I didn't get, but he called me back for the Dalek episodes."

Pamela joins in. "I knew Andrew, too – I'd worked with him on a series called *Buccaneer*. He was a marvellous actors' director, very laid-back and relaxing. It's funny, though – one of the most uncomfortable directors I ever worked with turned out some of the best work I've done. I worked very hard on it, and he obviously knew how to take his shots. We fought our way through an entire production, but it's got me more work. There was one director I loved, and when we saw the finished product he'd managed to be on the wrong person 90 per cent of the time."

Pamela and Karen shared the limelight with *Doctor Who*'s most famous little green blobs in bonded polycarbide armour, of course. "I'm of the generation which grew up terrified of Daleks," divulges Karen. "My brother and I had those little toy Daleks on ball bearings, and we used to roll them round the edge of the bath."

"Really? They're supposed to be very valuable now, Karen. The Daleks were one of the draws of doing these episodes. Do you remember they gave us a breakdown [of Dalek history]?"

"Yeah, Ben tried to tell us all that stuff. The guys who played the Daleks were something else, too. It killed me in rehearsals when they'd go around just like we did in the schoolyard, with rolled-up newspapers held out in front of them." A thought suddenly strikes Karen. "Weren't the Daleks going up stairs a new innovation in our story? Very frightening! My brother was shocked by that. He said, 'They

can't do that! Daleks can't go up stairs!'"

"They move into our folklore, these stories, like modern-day fairy tales," says Pamela. "I remember when Lois Lane had an affair with Superman in the films – I was aghast!"

We move onto other topics for a while, taking the opportunity to order, recharge our glasses and soak up some of the restaurant's lively atmosphere. Presently, Karen brings us full circle when she talks of *Doctor Who*'s laudable reputation among actors.

"Although *Doctor Who* was not serious drama as such, it taught me what acting was all about," she muses. "It's pretending. When we were rehearsing those outdoor scenes, with cardboard boxes for cars and so forth, it really brought that home to me. How it came over so seriously I don't know, because we were always laughing."

"Because when it came to the take, it was always in deadly earnest," observes Pamela.

"When they did the big explosion in the chemistry lab, Sam [Simon] told some terrible story, something very rude about hamsters! He told it as we were all crouching down, ready to go. We were desperately trying not to laugh!"

Pamela nods. "English actors do that a lot, laughing and then suddenly switching off . . "

"I was rather terrified on *Doctor Who*, being in such well-known company," confides Karen. "There were people like Harry Fowler and George Sewell and, let's face it, there was you."

"Oh, darling!" Pamela beams.

"And Simon Williams was my childhood hero from *Upstairs, Downstairs*. He was so modest as well."

"He is, isn't he? I'd worked with Simon before, on one of my very first plays. God, that takes me back! He writes as well, I believe."

"And does a lot of panel shows on telly," notes Karen. "We were both crossword fans, so we used to do crosswords all the time on *Remembrance*."

There is, of course, a long and honourable tradition of crossword completion on *Doctor Who*, and Pamela is not slow to pick up on the connection. "I have a story about Tom Baker," she says with a grin . . .

"I worked with him on an earlier *Doctor Who* story, as you know [Pamela played Pilot Toos in 1977's *The Robots of Death*, pictured left] Tom was wonderful, just a joy to work with. We'd met up in York in rep, and he used to do crosswords even then. To get to the actors' bit you had to go through this big area where all these posh York people sat having their coffee, and every day Tom would come through the door doing his crossword, only to trip and do this enormous pratfall! The whole room would look at him, aghast. It worked every time. He would then just brush through the doors at the other end and disappear."

Pamela was certainly able to pick her *Doctor Whos*, appearing in two of the most popular stories the series has offered. "They were so different, it might as well have been two different programmes," she says. "*Remembrance* was very realistic, the army and so forth, while the robots one was a bit bizarre. I always thought my long flowing gown looked like a nightdress."

"Well," counters Karen, "it was a *Doctor Who* costume!"

"I don't think I've ever laughed so much as on that first one," Pamela enthuses. "The director, Michael Briant, would crack jokes, and Tom would crack jokes, and we'd end up helpless on the floor. It was very slow work! I remember one of the actors [David Ballie, playing Dask] had this incredible painted face because he was trying to become a robot himself. It took about an hour to get this make-up done, but after he'd finished up and virtually left the building, they realised they'd missed a scene! We all had to keep things bubbling along so nobody upstairs knew what had happened. People went to the loo and dropped their coffee, all sorts of things. But his one hour make-up was done in ten minutes flat . . .

"I also remember that right at the end they were having an electricians' strike on overtime. This was last episode, last day, last scene and they were going to pull the plug. If we didn't get it in, that would have been it. Lovely Louise Jameson [Leela] and I were on the gantries above the studio, and we had to run across them to get down to the floor. It was very scary!"

There was tabloid speculation at the time about Pilot Toos becoming a regular, but Pamela dismisses this with a shrug. "It was just hype. I never for one moment thought I'd be the new *Doctor Who* girl. I still think Louise was one of the best. Some people think it's not politically correct, but the formula worked best when the girl was sexy and the man was eccentric."

"Absolutely," says Karen, "though on our Dalek episodes, Sophie wasn't playing a sexy girl, she was playing a young modern girl. She has the most amazing temperament – always 'up', always good-natured. A lot of the work Sophie does is dependent on her personality as much as her acting skills. Although it was fairly early on in their relationship, she and Sylvester were terribly good friends as well. They still are."

"Sylvester's like a magician – in fact, I think he *is* a magician," notes Pamela. "He did a marvellous one-man show at the Lyric with wonderful wooden dolls." Mark steps in here and provides a title: *The Zoo of Tranquillity*. Pamela nods eagerly. "That rings a bell. I remember it was all devised by him, on stage non-stop, with a hugely different character to the Doctor. He was so imaginative, always thinking of new things to do."

"He kind-of wanted to do that on *Doctor Who* as well," says Karen, "but it wasn't always possible. His forte is that physical theatre-style thing."

On the Dalek story, Sylvester was particularly helpful to Pamela during an upsetting incident: "The reporters who came to cover the shooting were a horrible bunch. They asked me if I had children and I said, 'No,

"Dursley McLinden had a top career ahead of him. He danced like a young Fred Astaire" Karen

somebody else can have my quota,' or something like that. They then put this headline: 'Pamela's grief that she has no children'! I was really upset by that. The article was exactly what I had said, but somebody else had obviously slapped on the headline.

"Sylvester was so sweet about it when I told him, calming me down so I didn't ring them up and make it ten times worse. He said not to worry because they'd interviewed him once and asked him if he was afraid of mental illness, because his mother had been ill. He'd said, 'I was when I was young, but then I grew up and found out I *was* mad, so I don't have to worry anymore!' I thought that was terribly funny, but of course the headline read: 'Sylvester McCoy's fear of mental illness'. So I was in good company."

"I'm still Allison the Dalek Slayer! My daughter watches the episodes with me all the time!" Karen

Conversation once more drifts as our food arrives. Mark, however, is interested to know how Karen and Pamela got into acting . . .

"My Mum was a dancer who became an actress," offers Karen. "I grew up very much in the industry, not in a famous way but in a very working way. A lot of actresses came from my school – Emma Thompson was one. She was working at the BBC when we were doing *Doctor Who*, I think on *Fortunes of War*. When I went to university, I thought, 'I don't want to be an actress. It's a silly job.'"

Pamela nods. "You were fighting against it."

"I still do, in a way. It's too often misunderstood that you need intelligence to be an actor. A lot of our greatest actors are very well-educated."

"You're right about that, though I think there are some people who come over on film quite instinctively as well. For some reason the screen loves them. Myself, I grew up in India. Nobody in my family wanted to be an actor at all, though my mother should have been. My parents always supported us children, and I also think there's a lot in being in the right place at the right time."

Karen sighs slightly. Talking with Pamela has perhaps rekindled thoughts of what she's put on hold to raise her family. "I'm very aware of not having been in the right place for the past few years," she says. "I'm really hoping everybody's still going to be there when I eventually go back to acting. You just need to go out and see people work – it makes you part of things. I remember straight after *Doctor Who* I went with Dursley McLinden [Mike Smith in *Remembrance*] to the premiere of *A Handful of Dust*. I'd never done anything like that before, and we had a really wonderful evening. He was the perfect escort, so charming.

"Kristin Scott-Thomas and Patricia Hodge were in the production, and Dursley knew all these top stars. I went to see him in the *Follies*, playing the young Ben, but then I lost touch with him, which I realised later was because he was ill. Cameron Mackintosh was very good to him, though. Dursley had a great career ahead of him – he was a wonderful dancer, like a young Fred Astaire to watch."

"I didn't know he'd died." Pamela shakes her head sadly. "So much good company has gone."

Talk of good company leads Pamela to the producer of *Remembrance of the Daleks*, John Nathan-Turner. "Who could forget John? I was terribly fond of him. I remember we went to a sort of big PR party after filming, and I parked in the YWCA building underground car park nearby. I came late, on my own, and I was rather frightened by all the shadows and echoes! I finally found my way to this party but I couldn't face going back by myself, so I begged John to come with me. We were both so jittery as we walked through this car park, clutching each other and looking around, that we just made each other worse. It was so terrifying that I've never been back to that car park, ever!"

Over coffee, Karen and Pamela share some final thoughts on *Doctor Who*. "I just remember it being a very enjoyable experience," says Karen, slightly taken aback by how much she has remembered from a decade ago. "I'm not sure what the attraction is, but on my CV it still generates enormous interest. Young actors these days don't get to do *Doctor Who*, sadly."

Pamela thinks. "I'd like to say the Daleks, or the big explosion in Waterloo, or whatever, but the thing I most remember is very egotistical – it's the fact that I enjoyed doing a part I'm not normally given the chance to do."

"And one thing I definitely remember is the clothes!" says Karen animatedly. "Those awful awful clothes! I caught sight of myself in those tight trousers, and it gave me the impetus to lose weight in the three weeks between the outdoor shots and the studio stuff! I also wanted to wear a Newnham College scarf because that's where I had been, but they wouldn't let me – it was more likely that Allison would have been to Girton at that time. I felt very disloyal!"

"I hated the clothes too," says Pamela, *sotto voice*. "I flitted around in a cardigan and pearls, making it one of my first over-the-hill parts!"

Being a far braver soul than I, Mark informs Pamela that her lilac knitted outfit was one of *A Dozen Funky Things About Remembrance of the Daleks* as listed in the fanzine *Anti-Matter Chicken*. She leans forward in complete bewilderment. "Eh? 'International Chicken'?"

I have to admit that I'm momentarily aghast that this information has become public knowledge. Pamela looks from the amused Karen to me to Mark, who explains fan culture in a little more detail. She listens carefully, nodding all the while, and then laughs out loud. "Really? Oh, you've made my day!"

HE'S BACK! (WE THINK)

When you introduced the Threshold, we applauded. When you killed off Ace, we were stunned. When you regenerated the Doctor into a completely new persona, we were amazed

Wormwood Part Four The final frame. Wow

James Hadwen
via e-mail

Well done, guys, a very well-executed con. Worthy of the Master in fact – he doesn't work for you, by any chance?

I can just imagine you up there in Kent grinning your faces off for the last three months as the letters flooded in. You certainly know how to get a reaction. Just don't do it too often. I only have one heart, and you've nearly burst it twice now.

Nice one chaps!

Dave Phillips
via e-mail

Perhaps foolishly, I didn't see this coming. This is even more surprising because the story arc bears distinct similarities to the earth-shattering *Doomsday* plotline in which Superman was famously 'killed' and resurrected. In both cases, the hero meets his apparent demise only to be replaced by a 'pretender' to his title (four of them in the case of Supes). Then, just as the fans are in the midst of arguing over the strengths and weaknesses of the new character(s) . . . surprise, the old version sensationally reappears.

Or at least I think that's what's going on here. Maybe the Ninth Doctor is the real one after all, and the Eighth is the counterfeit version. You guys are so devious, I wouldn't put it past you . . .

Richard McGinlay
via e-mail

Whilst flicking through some old albums I found a couple of piccies that I thought might be of interest to you. It looks like your new Doc met a nasty end when he returned to Coal Hill School

in 1989. I think he was on a mission to find the Tea Towel of Rassilon, or something similarly obscure . . .

F Krumb
Tonbridge, Kent

The Ninth Doctor is a really inspired idea. So *Wormwood* Part Four: shock, horror, the Eighth Doctor is back. I think that you shouldn't do anything rash like bring back McGann's incarnation – you should stick with your Ninth Doctor.

Neil Clarke
via e-mail

There's always one, isn't there?

Timelines

compiled by Alan Barnes

Send your letters to Timelines, Doctor Who Magazine, Marvel Comics, Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UU, or e-mail us at doctorwho@marvmags.demon.co.uk – marking your letter 'Timelines' in the subject line. No subscription or other general enquiries by e-mail, please.

GRACE AND FAVOUR

would like to congratulate Alan Barnes on his excellent article *Sex and the Single Gallifreyan*. The issue of sexual and romantic affairs for the Doctor is a difficult one, but Alan has dealt with it in an interesting, intelligent and academic fashion. The available sources are used to draw conclusions and to allow speculation, but the speculation is kept to just that, not touted as 'fact'.

had always felt the reason the Doctor never settled down with anybody, and perhaps tended to avoid falling in love, was that he was too busy saving the universe to have the time for that sort of thing, and in most places he would only be around for a few days at most. Since the Doctor is undoubtedly a gentleman, a one-night stand is out of the question, and so naturally he goes without the romantic love we know. This makes the idea in *Human Nature* that the Doctor might want a 'holiday' from his lifestyle all the more believable.

Oh, and finally, with all the excitement about even tentative plans for a *Doctor Who* movie, I thought I would ask some non-fans what would make it more likely to be successful. Their answer? More love interest. Rather than too much, for them the kisses between the Eighth Doctor and Grace were not romantic enough. Read it and weep, *Who* prudes.

Oliver Thornton
Crowborough, East Sussex

It pains me to say this, but the foul stench of padding has been oozing from the last few issues of **DWM**. Must we really have seven pages devoted to Steve Lyons' musings on whether or not a story on the back of a chocolate bar's wrapper is as much a part of real *Doctor Who* as a TV episode watched by millions [see *Spiking the canon*, **DWM** 267]. And why on earth do eight pages have to be given over to Alan Barnes' failure to understand that the McGann Doctor kissed Daphne Ashbrook because the film's producers believed it was a necessary device to get people watching? Mr Barnes' obsessive speculation about Time Lord reproduction is the latest manifestation of a desire to impose a misguided form of 'realism' onto *Doctor Who*, as if it's necessary for the programme to operate in a coherent continuum similar to (and thus as dull as) our own lives. Paul Cornell's barmy suggestion in **DWM** 267 that the Doctor should be able to deal with real issues like famine is another example, and *New Adventures* authors have already had McCoy and Ace run headlong into debates about sexuality and drug-taking. Sorry, but *Doctor Who* is not real, nor is it meant to be. If the show's fans want to deal with such issues, why don't they make documentaries or write fiction free from such ludicrous devices as time-travelling Police Boxes?

Mark Roberts
Leicester

OLDIES ARE GOODIES

I feel I must take issue with one of Dave Owen's comments in *Shelf Life* [**DWM** 269] – namely, that Chris Boucher's new novel *Last Man Running* perhaps "just isn't silly enough to be contemporary written *Doctor Who*". So now both Chris Boucher and Terrance Dicks, the only contributors to the BBC Books canon who wrote for the actual television series, have been more or less written off in the pages of **DWM**. Both have been sent the message that their attempts to write new stories just aren't good enough. I think this is a pity.

have started many more 'new' and 'missing' adventures than I have finished. I admit that I hated Terrance Dicks' *The Eight Doctors* because it seemed derivative and pointless. More usually, though, the reason for the discrepancy between books I've bought and those I've read has been that I've found the characters within unconvincing and childishly scripted . . . [and] generally put these faults down to the immaturity and inexperience of the authors. *Doctor Who* on TV, right up until circa 1967, was invariably written by men in their thirties and forties. *Doctor Who* in original novel form has been produced, almost without exception, by a pool of men in their twenties. I think the age difference shows. Older writers have had more experience of people and places, and the eclectic wisdom they brought to *Doctor Who* was one of the broadcast series' strengths. For this reason, welcome contributions from people like Chris Boucher and Terrance Dicks. I haven't read *Last Man Running*, and it might well be turgid and characterless, both of which are valid criticisms. But given a choice, I certainly would sooner read that than a novel which dismantles the "fourth wall of *Doctor Who*'s set . . . brick-by-brick", which is how Dave Owen describes the month's other new novel, *The Scarlet Empress*.

For me, if a *Who* story is overtly silly or self-referential, I switch off. I read widely, and when I treat myself to some *Who* fiction it's because I want to enter the same TARDIS, and the same universe as do when re-watching TV stories on video. It's not

MORE GIGANTIC CHILDREN!
David Holt of Bexleyheath has sent us a picture of his two nephews, Curtis (2, left) and Cameron (4, right) – who, he tells us, are "Doctor Who mad and watch the videos all the time – they even went up to London with their Dad to look at where the Daleks patrolled over Westminster Bridge." Apparently, they're hoping to win a fancy dress party with their Dalek and TARDIS

that I don't want the original novels to be inventive or groundbreaking . . . but I don't want a Doctor who bothers with fixing up people's love lives or who knows about pop groups, shops films or any other minutiae of the 90s. The Doctor's knowledge may be immense, but he never concerned himself with trivialities in the way he does in some of the books.

I'd like more professional writers, who aren't *Who* fans, to be engaged on the series. Yes, rather like in the old days!

Michael Stevens
Warley, West Midlands

CARRY ON REGARDLESS

I rather fear that your correspondent Brian DiPaolo [*Timelines*, **DWM** 269] has had a sense of humour bypass operation and has missed the whole point of both the magazine and the TV show – to entertain.

DWM is now the only genre magazine I get simply because of its non-reverential but affectionate attitude in not taking *Doctor Who* to be the most important piece of fiction since the works of Shakespeare. If you just want fawning admiration, go read a *Star Trek* book or magazine, in which their TV show can do no wrong. We love *Doctor Who* even more when its preposterousness is shown or when its plot holes are examined. After all, they say you only hurt the ones you love.

Only by prodding, poking, questioning and laughing with it can we truly appreciate the magic that is *Doctor Who*. So Mr Editor sir, you just carry on as you were!

David J Green
via e-mail

Doctor Who isn't perfect. There are plenty of negative aspects to the programme, which have been explored with great sensitivity by **DWM** and serve mainly to remind us more of what its fantastic strengths are. The magazine's lack of predictability means that it is the most essential science fiction read each and every month of the year . . .

Look no further than Dave Owen's *Shelf Life* pages. Dave manages to maintain a level of objectivity and originality in his commentary unrivalled by other magazines. His review of *Planet of Fire* did not highlight any of the comments we are so bored of hearing about this particular adventure, as did another magazine with previously heavy connections to the series I can think of. Or how about any of the numerous articles written by the likes of Philip McDonald? Thoughtful, intelligent and thoroughly entertaining with just the right amount of controversy thrown in. You don't see this sort of thing elsewhere.

And as for the snake in *Kinda* forget it. Ask instead why the circle of mirrors surrounding it is missing a piece throughout the entire scene.

WE GOT ONE!

Just a line to let you know that I'm still as keen as ever on *Doctor Who*, and still asking "why has it been taken off?" over 33 years after suggesting my Grandad Oliver take over the lead – before they had even thought of the idea of regeneration! – on *Junior Points of View* in 1965 [see *Out of the mouths of babes*, **DWM** 269]. I was six-and-a-half then, and will be 40 next January. Some of my earliest recollections (in life, never mind just on television) are of an oversized matchbox and enormous kitchen sink (in *Planet of Giants*) and deadly Robomen, sinister warehouses and a Dalek rising from the Thames in the following story. I still have an exercise book from infants school filled with a retelling of the Zarbi versus Menoptera conflict of *The Web Planet*.

Timothy Ward
Gloucester

Seeing as you can't bring us the dialogue Celation used to Sarah Ward on *Junior Points of View* – he appeared to be devoid of his dentures and uttered the word "Yesss!" threateningly, and concluded with the phrase "Eee, I could do wi' a luverly plate o' wheiks!" I kid you not!

David Morton
Driffield, East Yorks

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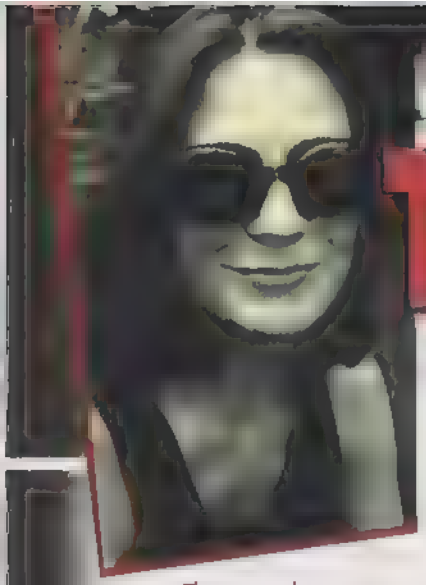


The life & times of Jackie Jenkins

AM, FM, am, pm . . . she's tuned in, turned on and wired for sound – but Jackie's picking up interference from an all-too-familiar source.

Thursday

6.20pm "*I may go out tomorrow*
If I can borrow a coat to wear
Oh, I'd step out in style
With my sexy smile and my dancing bear"

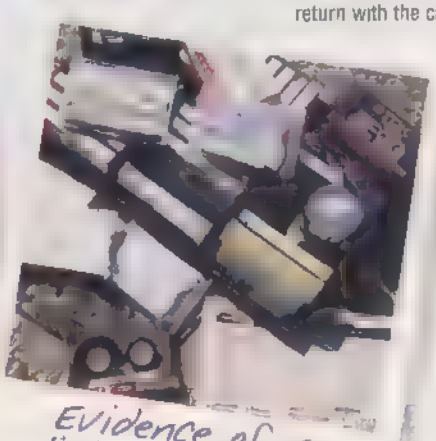
Singing a tale of either illegal animal exploitation or of an obscene euphemism that'd so far escaped the station's censors, the stereo, tuned to a funky 88-91 wavelength, belted the sound of Alan Price about the furnishings like a wet mop. Although apparently harmless, the drivetime chat show can with one innocent link between subject or song, cause a fan to fall apart with all the inevitability of *Terry Nation's Dalek Special*. Both are delicately bound, to undo them takes but the girliest of shakes – and such a shake was coming my way.

To hear the announcement of a guest whose career had, regardless of how fleetingly, engaged the *Who*niverse, is to trigger responses to which the fan is but a helpless prisoner. Rationality marginalised, such a fan falls victim to a deep compulsion. Like Doctor Faustus to the Devil, I sold my soul to Sydney Newman, I struck the deal believing myself to be in control – only to find, with the programme withdrawn, that the reverse was the case. I was to be a puppet to his teatime fancy, caught in a grip, a hold which makes one appear to be suffering from some obsessive behavioural disorder. You watch a decade's worth of *Telly Addicts* only to catch a few story clips that you already hold on video; what's more, you're so shocked when said clips finally make an appearance that you make a fool of yourself struggling over the questions. Walking around the streets of your town, you start imagining that you can hear the show's theme music emanating from other peoples' houses. When further afield, on holiday, or visiting other cities, you'll pace bookshops to see if they stock the *Who* books you've already got at home. Sometimes, to vary the activity, you'll pick up a publication which, whilst not being a *Who* one, contains about its pages small references to the programme – references which through being sought out a dozen times before, are easily located – and you find yourself strangely reassured to discover that no, it wasn't just the previous shop's copy which contained them. CDs of *Television's Greatest Themes* are checked and judged by Ron Grainer's finest's inclusion, those without falling prey to your disdain (despite the fact that you never intended to buy either).

At the radio with alarming frequency

I sometimes worry that if I were ever to face terminal danger, and my life were to flash before my eyes, that far too much of it will replay like a standard video evening round Chas' house – or whether, upon being treated to this final, free repeat, my last thought will be of the money I could've saved on BBC videos. Furthermore, in the confusion, will I view the tunnel of light associated with near-death experiences as just another title sequence? I'm so consumed by my passion that if I were to be cut in two, it would be little surprise to find the words "Doctor Who" running through my middle, like a stick of Blackpool rock.

So, as the radio guest seats himself behind the mic, the abandonment of my free thought has already occurred. Activities prior to the announcement of the guest's arrival have been postponed, only rudimentary functions – eating, for example – are allowed to continue, and even those are conducted in a trance-like state. You are *The Time Machine*'s subservient Eloi to the Morlocks' alarm; whatever will you've possessed, whatever strength of character you've prided yourself on – all of this has been overridden. You are trapped, and for what? For the given celebrity, promoting the Ayckbourn tour and the six-part North Shields crime drama, to completely fail to recount a single anecdote of how once, 20 years past, a fortnight was spent hanging from an Ealing ceiling or how, trussed up in a glittering jumpsuit, they'd once threatened pockets of better-dressed resistance. What's worse than the wasted time is the discovery, as consciousness returns, that you've captured this pointless discourse on some duff old C60 you can't even remember picking up. To compound the sorry state even further, you know you'll end up keeping it due to it falling between a buoyant Bernard Cribbins and a McGann interview that, unfortunately, seeing as you missed the beginning and the tape ran out at the end, you're not entirely convinced is even with the right brother.



Evidence of a disturbed mind?

Yet despite such hindsight, as *Simon Smith and his Amazing Dancing Bear* faded to its dubbed applause, there came an introduction, colourful and eclectic, that had me repeating the ritual.

Had such conduct been uncovered in the mid-seventies, I'd undoubtedly have qualified as subject for one of the era's dismally grey documentaries, the type with the film clarity of Golden Shred and the yellowed, dreary sitting-rooms that looked as if they'd been shot through a pot of it.

"Show me what you do," my smirking inquisitor, smoothing a sideburn, would request.

I'd narrate my movements, rising slowly from a chair in a voice suddenly three octaves higher and as many times more pathetic than usual. "I tune the radio in to get the right station. That's if it's scheduled. Sometimes you just hear them announced."

"And then?"

"Then I switch on."

"Who's today's guest?"

"Christopher Gable."

The screen, going momentarily blank, would return with the caption "One hour later".

"So," the presenter continues, "did you get your interview? I've resumed my place with the expression of someone who's been promised *A Clockwork Orange* but been given a chocolate one.

"Yes."

"And did Mr Gable comment on his role in *Doctor Who*?"

"No."

"Why d'you think that was?"

A small paragraph of text appearing at the documentary's close would explain that, since the programme had been recorded, Miss Jenkins had contacted the production office, claiming to be cured of her particular disorder, but was unfortunately unavailable for further comment due to the unexpected appearance of Frazer Hines on that morning's edition of TV quiz *Crosswits*.

As for Gable, the prolific Northern Ballet's Artistic Director, Sharaz Jek appears to be a secret that he and I keep. Yet following his company's interpretations of *Dracula* and *The Hunchback of Notre Dame*, I sense interviews detailing his discovery of the dance potential in Robert Holmes story, and how, after the heartbreaking Dance of the Magma Creature, he, Jek once more, brings the house down, twirling on a stockpile of Spectrox

The Invisibl

The 1977 seryal *The Invizibl Nme* saw not onli the inklushun of sum futuristik spelingz, but also the daybew of one of the Doktor's best-luved companyuns. Andrew Pixley continewz hiz stori-bi-stori akownt of Doktor Hoo's produkshun.

PART ONE

In space, a three-man shuttle *en route* for Titan is momentarily captured in a cloud of lightning: the ship's computer announces that "contact has been made." Captain Safran plus crew members Silvey and Meeker are strangely infected when the shuttle docks at Titan's refuelling base, their faces bear a silvery rash. Killing the waiting reception party, the trio set off to destroy Station Supervisor Lowe, thus making the base a suitable place to 'breed and multiply'. Lowe activates a distress signal and dons a spacesuit, intending to hide out on Titan's surface.

The TARDIS materialises between Jupiter and Saturn circa 5,000 AD. The Doctor picks up Lowe's mayday but Leela senses something evil about a second transmission in which Safran countermands Lowe's cry for help. The TARDIS is encircled by the space lightning; a streak of energy leaps from the console into the Doctor's eyes. It fails to affect Leela.

A voice telepathically informs the infected men that 'the Nucleus' has found a 'host', the host is arriving with a 'reject' which must be destroyed. The TARDIS arrives on Titan, where the infected men attempt an ambush – which is diverted by Lowe, who guns down Silvey but is trapped in the Kryogenics Section by Safran and Meeker. Leela and the Doctor split up to search. Leela finds Lowe and warms him in a crew room. Meanwhile, lightning from the eyes of Safran and Meeker makes the Doctor obedient to the Virus Nucleus.

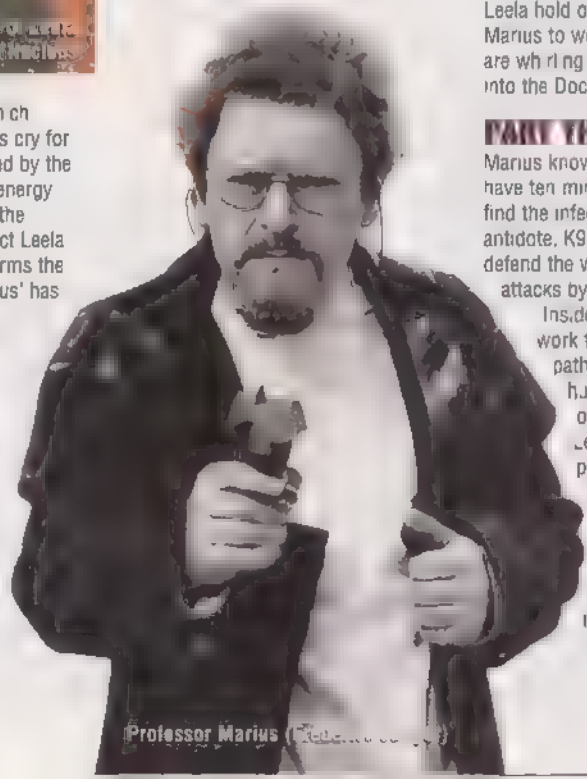
The Doctor acts as bait to trick Leela into the open. Meeker is shot, but manages to infect Lowe. In the corridors, Leela is unaware that the infected hand of the Doctor is levelling a blaster at her . . .

PART TWO

Battling against the force dominating his mind, the Doctor goes into a trance. Lowe pretends to have killed Safran and wears a visor to hide his infection, telling Leela that his eyes have been damaged. Lowe suggests that they take the Doctor in the TARDIS to the Centre for Alien Bimorphology in the asteroid belt. Once there, the Doctor is hurried to Level 4X and examined by extra-terrestrial expert Professor Marius and his mobile dog-shaped computer, K9. The virus attacking the Doctor feeds on mental energy, hence the Doctor's trance. Leela arrives at the Isolayshun Ward to meet Marius and K9 while Lowe infects the ophthalmologist who examines him.

Lowe and the specialist infect two doctors, Cruickshank and Hedges, and approach Level 4X as Marius prepares to operate on the Doctor. Sensing danger to the Nucleus, the virus takes over another shuttle and crashes it into the Bi-Al Foundation. In the chaos, Marius and his aide Parsons attend to the crash victims, allowing Lowe and the other infected personnel to attack the Isolayshun Ward which is defended by Leela.

The Doctor plans to clone himself and Leela – a plan which Marius executes upon his return. The clone Doctor 2, collects the Relative Dimensional Stabiliser from the TARDIS and uses it to shrink both itself and the Leela clone to microscopic size so that Marius can inject them into the now heavily infected Doctor. K9 and Leela hold off Lowe's team, allowing Marius to work. Soon, the two clones are whirling down a vortex of liquid into the Doctor's body.



Professor Marius (Rebe...

PART THREE

Marius knows that the clones only have ten minutes of life in which to find the infection and determine an antidote. K9 and Leela continue to defend the ward against renewed attacks by Lowe's party.

Inside the Doctor, the clones work their way along the neural pathways, the Leela clone's hunting talents keep them on the Nucleus' trail. Leela's clone is attacked by phagocytes, defence globules within the Doctor's body, but the Doctor's clone manages to save her. Crossing the mind-brain interface, they close in on a mysterious

le Enemy

life-form encrusted in rock inside a strange chamber.

K9 is temporarily infected by the virus and attacks Leela, allowing Lowe's men to enter the Isolayshun Ward, kill Parsons and infect Marius. The Professor clones and miniaturises Lowe, injecting him into the Doctor in a bid to stop the other clones; Lowe's clone, however, is soon attacked by the phagocytes. The clones run out of time while the Doctor is confronting the Nucleus over its plans to dominate space and time.

Marius extracts the clones from the tear duct and activates the RDS. However, the form which grows in the cubicle is that of a prawn-like alien – the Nucleus of the Swarm.

PART FOUR

The infection leaves the Doctor, who recovers to see that the Nucleus is now in the macro-universe – and planning to breed on Titan, where Safran is preparing suitable tanks. Lowe and Marius prepare to take the Doctor to Titan on the shuttle but, when Marius is left to watch over the Doctor and K9, Leela poses as an infected nurse and rescues them. The Doctor has K9 stun Marius and then goes to the Isolayshun Ward to work on an antidote, isolating an element within Leela's blood, he cures Marius. They then set about creating a powerful strain of the antibodies to use against the Swarm when it hatches.

On Titan, Lowe and the infected men place the Nucleus within a breeding tank. The Doctor plots the TARDIS back to Titan with Leela and K9, and sets about diverting Lowe's forces so that he can attack the Nucleus itself. The plan almost succeeds, but Lowe surprises the Doctor and the box of antibodies is smashed. A severely run-down K9 uses its last burst of energy to gun down Lowe and save the Doctor. Turning the oxygen valves in the refuelling station on to full, the Doctor rigs up a blaster at the door of the hatching tank and taunts the Nucleus into following him. The Doctor, Leela and K9 enter the TARDIS, dematerialising just as the Nucleus opens the hatch, triggers the blaster and unleashes a sterilising inferno which engulfs the oxygen-rich base which sits in Titan's methane atmosphere.

Returning K9 to Marius at the Bi-Al Foundation, the Doctor and Leela learn that, because the Professor is soon to return to Earth, they can become K9's new owners. The robot dog enters the Police Box – which promptly dematerialises, leaving Marius to quip: "I only hope he's TARDIS-trained."

"I'm not a porter!"

The miniaturised clone of the Doctor faces the embryonic Nucleus of the Swarm inside the Doctor's own brain...

NUCLEUS I am the Virus and the Nucleus of the Swarm. For millennia we have hung dormant in space, waiting for the right carriers to come along...

DOCTOR *(indignant)* Carriers! What do you mean, carriers? I'm not a porter!

NUCLEUS Consider the human species. They send hordes of settlers across space to breed, multiply, conquer and dominate. We have as much right to conquer you, as you have to strike out across the stars.

DOCTOR But you intend to dominate both worlds. The micro- and macro-cosms.

NUCLEUS We have waited. Waited in the cold wastes of space. Waited for mankind to come. And now we have not only space but time itself within our grasp!

DOCTOR Time?

NUCLEUS Through you – Time Lord!

From The Invisible Enemy *Part Three*
by Bob Baker and Dave Martin

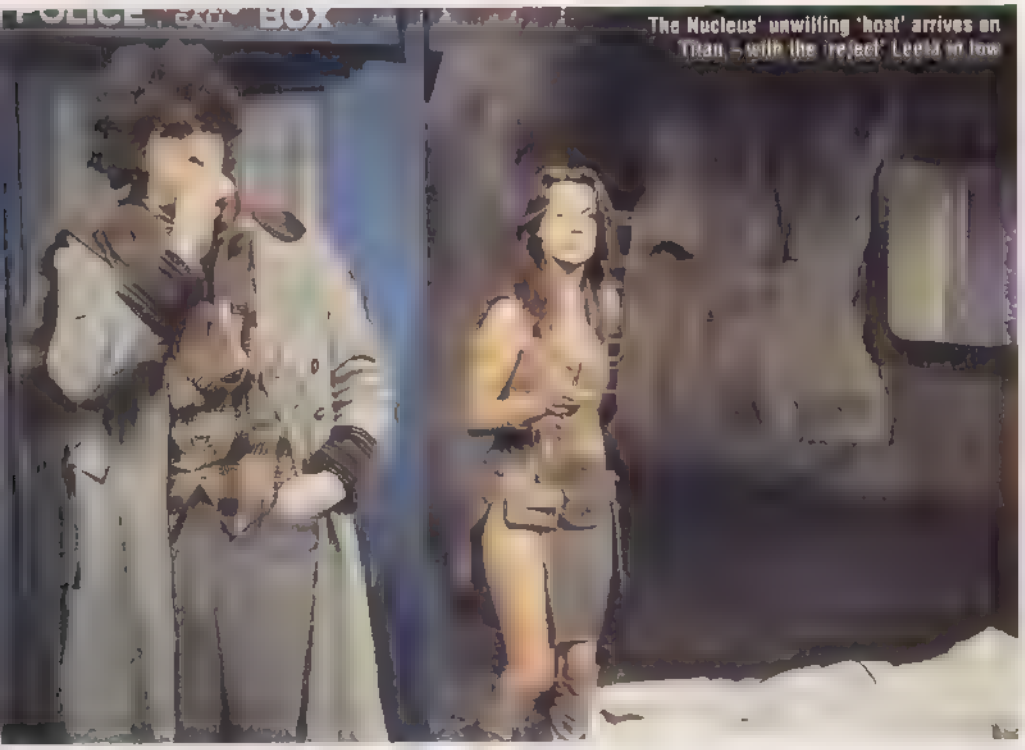
In Produkshun

As work on Season Fifteen geared up, *Doctor Who* was to be landed with both a new producer and a significant new directive. Following numerous complaints and criticisms regarding the level of horror in the series since 1974, culminating in a furore over a drowning scene in *The Deadly Assassin*, Bill Slater, the BBC's Head of Drama, had indicated that a more family-oriented approach was required. With this in mind, 33 year-old Graham Williams found himself trailing Philip Hinchcliffe as the series' producer from February 1977; Williams' appointment had come in late October 1976, just as the *Deadly Assassin* controversy had erupted. As it transpired, Hinchcliffe was to move on to produce *Target*, a tough crime series which Williams had recently helped devise.

In addition to his instruction to reduce the violent content, Williams was to encounter a number of other problems upon joining the series. The continued involvement of Louise Jameson, the actress playing companion Leela, had not been confirmed beyond her initial three stories. Williams had the job of breaking the news that Leela would remain to the show's star, Tom Baker, who had an intense dislike of the Leela character. Jameson herself was undecided about her future, but was persuaded by Williams to stay on while in Northampton recording location material for *The Talons of Weng-Chiang* in January 1977. (One condition of Jameson's remaining was that a forthcoming storyline would allow the colour of Leela's eyes to change from brown to blue – meaning that the actress would no longer have to wear contact lenses, which she found painful.)

Keen to establish a running theme for the season, and in accordance with Slater's desire that the series did not revive the UNIT format, Williams had drafted a three-page document on Tuesday 30 November 1976 which had outlined the Doctor's search for an artefact known as the Key to Time over six serials. However, some storylines had already been discussed with script editor Robert Holmes; these did not fit Williams' format, forcing the notion's postponement. After three years on the show, Holmes was keen to leave (and was unhappy at the prospect of toning down the series' style). However, Williams persuaded him to stay on for a further six months, until the new producer had settled in.

The first serial planned to go into production that year hit problems. Holmes had asked Terrance Dicks to provide a storyline at short notice; on Tuesday 11 January 1977, the writer had been commissioned to pen a four-part vampire narrative under the title *The Witch Lords* (later *The Vampire Mutations*). Unfortunately, before Dicks could complete the second script



the serial was vetoed by newly-appointed Head of Serials Graeme MacDonald on the grounds that the BBC was planning a serious adaptation of Bram Stoker's *Dracula* for later in the year, with which a vampire-themed *Doctor Who* might clash.

With Dicks dispatched to write a replacement serial, *Rocks of Doom* (latterly *Horror of Fang Rock*), Williams and Holmes brought the season's second planned serial forward, which would now be recorded first. This was a storyline which Holmes had commissioned in January from Bob Baker and Dave Martin, two experienced *Doctor Who* writers who at the time were also working on scripts for *Target* and HTV's *King of the Castle*. The deadline for the serial was now very tight, with filming scheduled for March and recording for April.

Baker and Martin's tale was a futuristic affair inspired by a newspaper article concerning virus mutations. The concept of battling a mutation which could adapt quickly was then linked to ideas contained within the 1966 20th Century-Fox movie *Fantastic Voyage*, in which a group of scientists in a submarine are miniaturised and injected into a man's body to effect vital brain surgery, eventually emerging through the tear duct (as discussed by the Doctor and Professor Manus in Baker and Martin's script), the *homage* extended to an attack on one of the villains by antibodies in the Doctor's bloodstream, which was akin to the demise of a saboteur in the movie. Going through several early working titles such as *The Invader Within*, *The Invisible Invader* and *The Enemy Within*, the scripts arrived shortly before production began titled *The Invisible Enemy*.

PRODYUSER GRAHAM WILLIAMS

After five years in stage management December 1966 as a props boy – but an ambition to write scripts. After working the Script Unit, he became an assistant floor manager, and progressed to seven years' work as a script editor on series such as *The View from Daniel Pike*, *The Regiment*, *Sutherland's Law* and *Barlow at Large*. Around 1976, his work on *Cars* had led him to set up a new crime series which became *Target*; he had also worked on 12 scripts for *The Zodiac Factor*, which was intended to be an American co-production. When this was cancelled due to lack of BBC funds, Williams was offered the producership on *Doctor Who*.

BBC / Paula Rentham 1

The story was set in the solar system around the year 5000, during mankind's colonisation of space. The writers described the Titan Base itself as "machinery set into solid orange rock". The trappings of the serial's main setting, the Centre of Alien Bimorphology (or Bi-Al Foundation), were to be depicted thus: "Men and women in surgical greens and reds and whites. No nurses as such. All very equal. All signs in Finglish: Kazyulti: Entruns: Egsit: Men: Wimin: Senta". These phonetic spellings in 'Finglish' were used throughout the script (other examples being 'Ordnans', 'Imurjinsee Eesit' and 'Kryojeniks Sekshun').

Baker and Martin developed a sinister catchphrase akin to "Eldrad must live!" in their earlier *The Hand of Fear*; this time the words "contact has been made" were to be uttered by each person infected by the Swarm. The script described the infection's primary manifestation as a "reddish metallic rash round the eyes" and "bushier thicker brows". The writers re-used their *Hand of Fear* joke whereby a hospital administrator believes Gallifrey to be in Ireland. Spatial co-ordinates for the Bi-Al Foundation were given as WHI 1212, Ex 9990 Quadrant 6T; these derived in part from the phone number for Scotland Yard.

The Nucleus of the Swarm itself was to be seen in two forms. Firstly, when seen within the Doctor's brain in Part Three: "We see oxblood antennae waving from the crevice. Close up of another part of the rock, a prawnlike leg or pair of legs waving in another crevice. The Nucleus is embedded in the whole of the split rock, not just one crevice, but many crevices, as if the whole rock was teeming with this single life form . . . From behind [the Doctor] we see an antennae with a claw . . . pincers". Then, at the end of Part Three, the Nucleus is extracted from the Doctor and is magnified as it enters the 'macroverse': "The hideous shape of the full size nucleus, unobscured by rock. Man-sized, armoured, exoskeletal, multipodal, like some vile blood-red prawn."

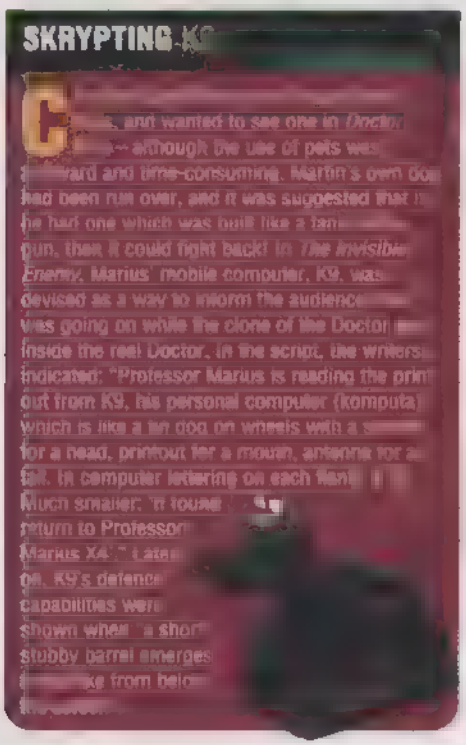
The scripts for *The Invisible Enemy* also incorporated a robot dog called K9 (again from the Finglish spelling conceived by Martin) after 'Pluto' had been ruled out on the grounds that it might cause trouble with Walt Disney. On reading the script, Holmes called the writers immediately to say how much he liked the idea of K9.

The script for Part Two indicated that the difference in behaviour between the Doctor and his clone – referred to as Doctor-Two – would be similar to "that between Dr Jekyll and Mr Hyde". Part Three's script contained dialogue about the Leela clone remembering London (a reference to *The Talons of Weng-Chiang*). The agents of the Doctor's immune system were introduced in the same episode: "A large bag shaped object slides into shot and pursues them silently. It is a phagocyte or white corpuscle, which destroys foreign bodies by surrounding, enveloping and digesting them".

The Doctor and Leela's clones, ready to be diminished

Williams found that some of the more established BBC directors were reluctant to work on the series, and drafted in Derrick Goodwin from *Z Cars*; like costume designer Raymond Hughes and make-up artist Maureen Winslade, *The Invisible Enemy* would be Goodwin's only *Doctor Who*. Designer Barry Newbery was a series veteran whose work extended back to 1963's *100,000 BC*. Visual effects were originally assigned to Ian

The Invisible Enemy



"Man-sized, armoured, exoskeletal, multipodal, like some vile blood-red prawn"

The Invisible Enemy script

Scoones, who'd worked on *The Ambassadors of Death*, *The Curse of Peladon*, *Pyramids of Mars* and *The Masque of Mandragora*; however, when it became clear that the serial was to be very effects-intensive, department head Bernard Wilkie allocated the modelwork to Scoones and all studio effects to Scoones' former assistant, Tony Harding. John Nathan-Turner, previously a floor assistant on several serials from *The Space Pirates* on, also formally joined the show as production unit manager, having stood in for Chris D'Oyly John on the final weeks of *The Talons of Weng-Chiang*.

While working on *Z Cars*, Goodwin had met actor/voice artist John Leeson, an old friend from rep, on his way to the pub. Some weeks later, Goodwin phoned Leeson's agent and asked if Leeson was prepared to provide two voices for *Doctor Who* – a virus and a mechanical dog. Leeson came to meet Williams and recorded trials, shortly afterwards, it was agreed that Leeson would provide both voices.

Following overspends on many of Hinchcliffe's later serials, Williams would be expected to keep strictly within a restricted budget. Despite this, he decided to give a large financial allocation to his first serial in production, which he wanted to be visually impressive; *The Invisible Enemy* was the most expensive *Doctor Who* serial to that time. Williams wanted much of this budget devoted to special effects, with cutbacks made on the cast. Consequently, Scoones and his assistant Mat Irvine were able to use the facilities of the former Century 21 effects stage at Bray Studios to shoot a week's worth of effects footage, which included space panoramas, shuttle material, shots of Titan Base and elements of the Doctor's mind. Scoones' vision of the Swarm hatching was inspired by the alien dome sequences in *Quatermass II*, which he had once recreated.

Scoones prepared very detailed and involved storyboards for all the effects on the serial, and hired Nick Allder, a highly experienced lighting cameraman, to ensure that the shooting on high quality 35mm stock was as good as possible. The modelwork required the use of a smoke effect as space vessels were attacked by the Swarm; this was achieved by squirting Dettol into water and placing this over the main image.

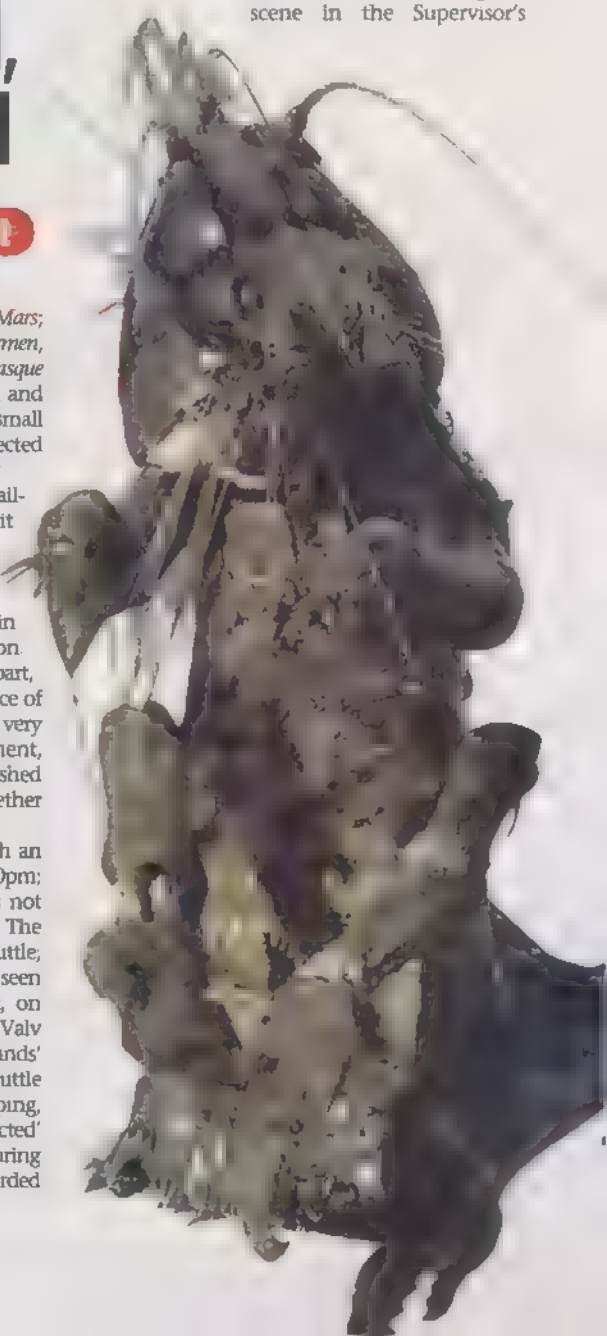
Rehearsals at the BBC's Acton premises began on Friday 1 April 1977, ending a six-week holiday for stars Baker and Jameson since work on *The Talons of Weng-Chiang*. During this time, Jameson had featured on BBC Radio's *Weekend* programme on Sunday 13 March and, in Leela gear, undertaken a publicity photo session on Monday 21 March; meanwhile, Baker would appear on the *Weekend* programme on Saturday 2 April to publicise the following day's transmission of the documentary *The Lively Arts: Whose Doctor Who*. The supporting cast for *The Invisible Enemy* included a number of artists who had previously worked on *Doctor Who*: Michael Sheard, cast as Supervisor Lowe, had appeared in *The Ark*, *The Mind of Evil* and *Pyramids of Mars*; Brian Grellis, formerly in *Revenge of the Cybermen*, played Safran; Jay Neill, a pikeman in *The Masque of Mandragora*, was Silvey; and Pat Gorman and John Scott Martin, both players of many small roles back to the sixties, were cast as an infected medic and the Nucleus operator respectively

The radio-controlled K9 prop was not available for rehearsals as a cost-cutting measure; it had to be hired from the Visual Effects department and necessitated the contracting of operator Nigel Brackley, a freelance model expert from Aeromodels in Slough who had aided in its construction. Instead, Leeson threw himself into the part, eventually crawling about on all fours in place of the dog he would voice. Although they were very different people in taste and temperament, Leeson and Baker hit it off and rapidly established a rapport; at this point, it was uncertain whether or not K9 would continue in the series.

Recording began on Sunday 10 April with an evening session running between 7.30 and 10pm; the pressure was on, because Williams was not prepared to sanction expensive over-runs. The first scenes to be taped were those in the shuttle; these scenes used CSO to add backdrops seen through the windows of the two-level set, on which 'Finglish' signs, such as "Chek Presser Valv Beefor Entry", were used. Anthony Rowlands' taped voice was heard as the Titan Shuttle Captain computer. Part-way through taping, Grellis, Neill and Edmund Pegge had 'infected' make-up added. Two Part Four scenes, featuring the Nucleus aboard the shuttle, were recorded next.

Taping, generally in story sequence, continued with the Part One scenes set on Titan Base, with the three relief crewmen entering the Refuel Station to hear another taped greeting from Rowlands, this time playing a crewman. The sequence in which Supervisor Lowe is pursued from his office through the rotating 'Imurjinsee Eesit' was recorded next; the Supervisor's Office incorporated monochrome monitors which could relay either film footage (the hatching, for example) or shots from other sets. Visual Effects also provided the door lock which Meeker and Silvey cut through. For the scene in which the TARDIS materialises in the corridor, the usual roll-back-and-mix effect was employed. The windows of the base were constructed with a cyclorama some way behind them, so that Lowe could be seen on the Titan surface outside. The final recording of the evening was the sequence leading up to Lowe hiding in the 'Kryogenics Sexion' The blaster weapons 'fired' a superimposed red diamond – a time-consuming effect which needed to be carefully lined up by electronic effects expert AJ 'Mitch' Mitchell.

The second day, Monday 11, was afforded an afternoon recording session, from 2.30 to 5.30pm, in addition to the evening's work. Taping began with Part One's Mess Room massacre sequence, and continued into the subsequent scene in the Supervisor's



DERRICK GOODWIN DYREKTOR

talks to Peter Griffiths

"I did quite a lot of *Z Cars* during its last four years, and the script editor was a chap called Graham Williams. He became a staff producer at the BBC – and when he was offered *Doctor Who*, he asked me to do his first show. I said, 'Graham, I am not a technical director – sci-fi and its offshoots are beyond my comprehension.' He said, 'All the technical people will work that out for you. Please, please, please!', so I said 'Yeah, okay.' That's how I came to do *Doctor Who*."

Welcomed into Derrick Goodwin's lovely home in Stroud, DWM discovered a little of his impressive television and theatre career. "From being Associate Director at the Nottingham Playhouse, I went to the BBC in the Drama Department in 1968. I did the director's course for ten weeks, I think, and then on my 11th week I was doing *Thirty Minute Theatre* on BBC2 – live drama, no editing, bop, as it goes out live!

"At the end of the director's course you have to do a half-hour play. I wrote a piece with a chap I'd worked with in the theatre and who was also in *The Likely Lads*, Rodney Bewes. The BBC didn't show any interest, so we took it to Thames and it became a very successful series called *Dear Mother . . . Love Albert*, which we wrote and produced for something like four years. I also directed them all. I was freelance from then on.

"In 1976, I went to Canada for a year as the Head of Drama and Entertainment at CBS. When I came back, I was writing with another partner and we did a series called *Mixed Blessings*, which was quite a successful situation comedy about an inter-racial marriage, and the two families. We did seven series. I've done a lot of situation comedy – the list is endless . . ."

1977 brought *The Invisible Enemy*, at the time the most special effects-intensive *Doctor Who* story ever attempted. "I did it because Graham asked me, and because it was different. I knew basically the characters that Tom and Louise played, but I didn't have any preconceptions. You just make the story as clear as you can, whether it's *Doctor Who* or a police show or a situation comedy. Exceptional as the technical mayhem was, the act of storytelling has got to be the same. *Z Cars* was really very strong storytelling, characters with a story, and it didn't dawn on me for a while that you do *Doctor Who* exactly the same, it's just much more complex."

A certain mechanical dog called K9 was about to make his debut, adding to that complexity. "I remember thinking on reading the script, 'Oh no, an electronic dog!' But you rely so much on all these technical things, on other people, that you've got to put yourself in their hands and be absolutely open and say, 'How do you do this?' and hope to God they can work it all out for you. They used to explain it to me, and I'd go 'Yeah, yeah,' and then just hoped that it would work! But you have got a terrific back-up at the BBC.

"I think as the stories went on they got more used to the dog, but I happened to get it as the first story and it was pretty tricky. I remember the remote control going berserk, and the dog going all in the wrong direction in rehearsal. When we got it into studio with all the lighting, sound and cameras, that seemed to send it berserk as well. I'm not electronically 'up' enough to know why, but I thought we were going to blow up *Top of the Pops*' studio!

"Because it was a new thing, it took much longer than one ever thought. Like everything in television, it's the director, the writer and the actor versus the tick-tock time clock. I don't know if it's still as bad at the BBC, but everything's watching that clock. It was a bloody nightmare! The dog's head had to move, it had to go in a certain direction, it had to appear in a certain shot. We coped, but we needed more time."

Graham Williams had put his foot down on studio over-runs after the excesses of the previous year. Did this cause problems? "I remember saying, 'We haven't got enough time, we haven't got enough time,' but we didn't over-run and we didn't overspend. Once you go past that time, whatever it was you just had to finish. We had to abandon the camera script for the last 20 minutes or so of the last episode and just sort of ad-libbed to get it into the can. I was calling out things from the gallery – 'Ignore the camera script, just follow what I say in order to get it done!' This always seemed to me a sort of madness because there you with this fairly big budget – well, it was in the seventies – having to sacrifice things purely because of the time. Terrifying!"

So the budget was reasonable? "I'm sure because this was quite a technical show, there were allowances made. I don't remember anybody saying, 'You can't do that because you don't have the money.' I suppose poor Paddy Russell [director of *Horror of Fang Rock*, recorded next] suffered because I spent all the money.

"I was terribly lucky. Because it was Graham's first producer's thing, I had the senior costume designer, Raymond Hughes, and one of the senior production designers, Barry Newbery. They were extremely experienced, and I think they could get what I wanted in their department more or less. I said to the designer: 'All-white sets.' There's something much more outer space about white. Those were the days when white used to frighten the BBC! We had this huge big set, and we just moved things around to make it look like other areas."

Part Three is seen by many as a deliberate spoof on a well-known movie. Was this the case? "People mention *Fantastic Voyage*, but at the time I didn't know it very well. But I remember someone getting it to me, and yes that was deliberate. If you're going to nick something, nick from the best. That was absolutely conscious."

Another aspect of this era was the toning-down of violence, apparently on explicit instructions from the BBC management. "If Graham had been told this, he never nagged me with it. He didn't interfere in how it should look or it should be done. The BBC was going through one of these great waves again – 'Be careful, be careful, be careful!' A couple of months before that, when Graham was on *Z Cars*, they were very worried about broken bottle scenes which I had in a pub. And I did the very first drama to do with rabies, which worried the BBC a lot.

"I don't remember any edict from above saying this is how *Doctor Who* must look. I think to their credit it was left to each individual director. Each episode didn't have to look like the other one. I think in this genre, you can make each story totally different visually. I let it evolve itself in a way. There was a time I remember seeing *Doctor Who* when they used to go on awful lot on location, and I never thought it was as good. The thing about the genre – says he, who doesn't know much about it! –

"We had to abandon the camera script for the last 20 minutes or so and sort of ad-libbed to get it into the can. Terrifying!"

is that you're very much in control in the studio. Outside you've got the real world – real trees, real cliffs, and there's something where the real world and the fantasy don't seem to marry together. On video, you can create a world."

We move on to talk about the cast. "Tom Baker was very meticulous. He cared that everything was right. I think all of us on this particular episode were pegged down in the technical problems! Brian Grellis and I were in the RAF and the theatre together, and he was also my production manager when we ran the theatre in Leicester. He was in *Z Cars* for years as a regular. Michael Sheard I'd worked with before, and knew through Dick Clement and Ian La Frenais, who wrote *Likely Lads* and *Porridge*. Edmund Pegge was one of my people in the theatre, as was Anthony Rowlands. Freddie Jaeger I don't think I'd worked with before *Doctor Who*. Perhaps he was Graham's suggestion. My wife had a small part in it (playing Marius' nurse).

"And John Leeson, of course. John and I were together at Nottingham and Newcastle in the theatre, and we did a lot of plays together. I don't know what made me think of him, I just thought, 'That's the right voice for K9'."

A number of the characters fell under that old *Doctor Who* favourite, possession. "Actors don't have a problem with that. I suppose the danger is that you can fall into a cliché. It's like playing drunk scenes. What you have to remember when playing a drunk is that he doesn't know he's drunk. He's not trying to stagger, he's trying to walk a straight line. I'm sure it's the same if you're taken over. You don't know, you have to behave in the normal way – but in the normal way of having been taken over."

Derrick again returns to K9, highlighting the amount of thought that went into his introduction as a regular. "We spent most of the time worrying about the dog. I think Tom worried, and I worried, and possibly the producer and the writers. The programme is called *Doctor Who*. The danger was that there could be an imbalance where the K9 character could become the most important thing. In any story you have four half-hours, and you have to be very careful how you balance the domestic against the work."

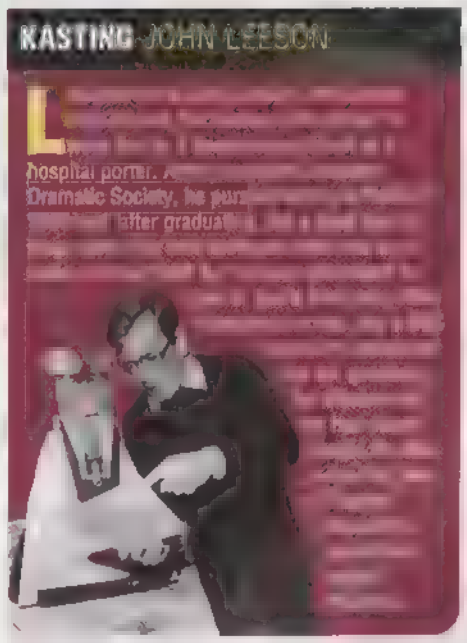
I wondered if the legendary two endings, one with K9 staying with Marius, were actually filmed. "I don't know if we did shoot the two endings, or if two were discussed. That's gone from my memory. But it was discussed whether it should continue into the other stories. I think I was asked, but I don't know if I had strong feelings. You're on, I'm afraid, too worried what happens to the next story – that's somebody else's problem."

With *The Invisible Enemy* safely in the can, Derrick left *Doctor Who*, never to return. "I didn't do any more. Not that I would have said no – I may very well have said yes, but I was freelance and onto other things. I think Graham asked me, but I was sort of busy. It just didn't happen."

Having watched bits of his episodes through the afternoon ("Look at the state of it!" he chortles at the Nucleus), Derrick Goodwin offered some comments with hindsight. "It's very strange seeing bits of it again, because it's as if it has nothing to do with you, and yet you have a memory of certain incidents happening. It was great fun, but it was very, very hectic. I'm sure half the people you interview say that the biggest trouble with doing *Doctor Who* was you didn't have enough time."

Office. Sheard then went to make-up to have 'frost' added to his face while the remaining Part One Titan Base scenes were taped. Animated lightning was superimposed and flashed over the main picture as Safran and Meeker made 'contact' with the Doctor. The infection make-up was added to Baker's hand during a recording break prior to the last scene.

Work continued into Part Two with a pre-recorded mental conversation between Baker and Leeson as the Doctor and the Nucleus respectively. During another recording break, Baker's hand make-up was removed, this time during a



locked-off camera shot to make the infection appear to fade away. Sheard was now similarly made-up for his remaining scenes, starting with those at the Airloc. Continuing the phone number in-jokes, Baker replaced some of the original scripted co-ordinates with "743 8000", the telephone number for BBC Television Centre.

The Part Four Titan scenes, which saw the first use of K9, were recorded next. The K9 material was minimal – thankfully, as it was soon discovered that if the dog's radio control operator was too close to the cameras or their cables, the signal not only distorted the picture but also sent the prop out of control. With the actor seated in the corner of the studio and watching proceedings via a monitor, Leeson's voices were recorded 'live'. At first, Williams sought a small, clipped voice for K9; this Leeson attempted to achieve by making each word sound separate. However, this was deemed to sound menacing after the dialogue had been modulated by sound supervisor Michael McCarthy. Leeson was asked to perform the Nucleus voice in the manner of an "over-rich, gone-off Christmas pudding".

The blasts from K9's nose gun again proved time-consuming for Mitchell. It was also discovered that it was not possible to show K9 entering the TARDIS properly, and that clever camera angles would have to disguise the fact. Furthermore, Baker found the K9 prop difficult to act with, demanding a low eye-line; he grew to dislike it, often kicking it when it failed to work in camera rehearsals.

Recording on the afternoon and evening of Tuesday 12 involved only Baker, Jameson, Sheard and Martin, and included all the scenes featuring the clones inside the Doctor's body. The first shot was the CSO-effected Part Two cliffhanger showing the Doctor and Leela's clones spinning away; the shot was placed over film of a water vortex. This was followed by more CSO scenes featuring the clones in the Doctor's neural pathways, placed over caption graphics, for many of these scenes, the artistes wore radio mics so that their voices could be modulated and echoed in studio.

The sets for the interior of the Doctor's brain were constructed from gauzes draped over hoops, with arteries made in jablite and accompanying foliage hired from Greenery. Four white weather balloons were thrown from out of shot by stagehands to simulate the phagocyte attack on Leela – an attack repelled when the Doctor touches two ganglion together, requiring a superimposed white star effect. More CSO was used for scenes showing the clones at the mind/brain interface; a wind machine was used to give the impression of a bracing breeze. With studio time running out during recording of the concluding Doctor's brain scenes – in which the clones confront the Nucleus, and Leela attacks Lowe – there was little time to record the end of the confrontation scene as it had been planned, consequently, the broadcast version would be heavily trimmed. The intention was to have the Leela clone cradling the dying Doctor clone in her arms; this would then fade into nothing more than a pile of dusty, skeletal old clothes. The Leela clone would then go into convulsions on the floor and fade away itself, leaving only its knife and a lock of its hair.

Rehearsals recommenced on Wednesday 13 April. Joining the cast for the second recording

In the Doctor's neural pathways, the Leela clone cowers from a lethal phagocyte

block was the serial's main guest star, Frederick Jaeger, playing Professor Marius, this German-born actor had featured in *The Savages* in 1966 and in *Planet of Evil* in 1975. Roy Herrick, playing Dr Parsons, had featured in *The Reign of Terror* and been a voice artist for *The Face of Evil*.

Very shortly before recording, a number of Part Two lines between Doctor 2 and Leela written to explain the clones' nature (including the pun "I am the Doctor too") were rewritten and given to K9. On Saturday 16 April, over the first weekend of rehearsals, Baker and Jameson travelled to the Longleat *Doctor Who* exhibition as part of the Radio 1 Roadshow.

The second block began with an evening session in TC6 on Sunday 24 April. The Parts One and Four TARDIS scenes were recorded in

Station Supervisor Lowe (Michael Sheard) in the Titan base Supervisor's Office

sequence first, using a new TARDIS control room set; Williams had felt that the Victorian control room introduced in *The Masque of Mandragora* had not been visual enough (it had also warped in storage) and had asked Newbery to create a new version, reverting to a 'futuristic' look. Outside the main doors a set of black drapes, forming a void to the exterior doors, now hung; the scanner screen was now a CSO panel behind two manually operated, vertically sliding panels onto which images could be placed. The set was dressed with the Sheraton chair from the series' first episode, and also a blackboard on which the right-handed Jameson wrote her character's name using her left hand, to make it appear as though Leela was not used to writing. The Doctor's Season Twelve jacket, plus his cape and deerstalker from *The Talons of Weng-Chiang*, hung upon the hatstand carried into the room in Part One. The console was taken out of storage and refurbished slightly; columns were also added to link the roundelled wall sections together.

Upon the Virus' entry into the TARDIS, a flash charge on the console was detonated and a purple halo superimposed around Baker; the effect of 'contact' was achieved by defocusing the camera and zooming in and out on Baker. After the Part One scenes, Jameson was made up with a fake 'infection' rash for early Part Four scenes. The CSO screen showed the infected Marius in the Bi-Al Reception area and later model footage of Titan Base exploding.

The next set to be used was that for the Bi-Al Centre Reception Area. The nurse's monitor screen employed CSO to show a triple profile of the Doctor alongside the data she types in. Once again, Jameson needed infection make-up added for the scene early in Part Four where Leela rescues the Doctor from Lowe and the infected medics. The evening's recording concluded with the scene in which K9 joins the Doctor at the end of the serial. With the production team still undecided over K9's future, this scene would only be included if they elected to continue using the dog in the series; if not, the serial would end with the TARDIS scene in which Leela tells the Doctor that they should now return K9 to Marius. By now, it was fairly certain that K9 would continue; the prop had been too well-built and expensive not to use again, and Williams favoured a non-human regular which could split storylines in different directions as required.

The afternoon and evening of Monday 25 concentrated firstly on all the Isolation Ward (or Isolayshun Ward) scenes; publicity shots of the cast and K9 were taken on this day. Problems developed when Newbery asked to have the perspex probe on the overhead analysis machine cut, since it was blocking out a CSO screen; when this was not undertaken, Newbery did the job himself, causing a minor demarcation dispute.

Taping began with Baker in full infection

"It was surprising that Tom Baker didn't feel upstaged by K9, because he had every right to!"

John Leeson

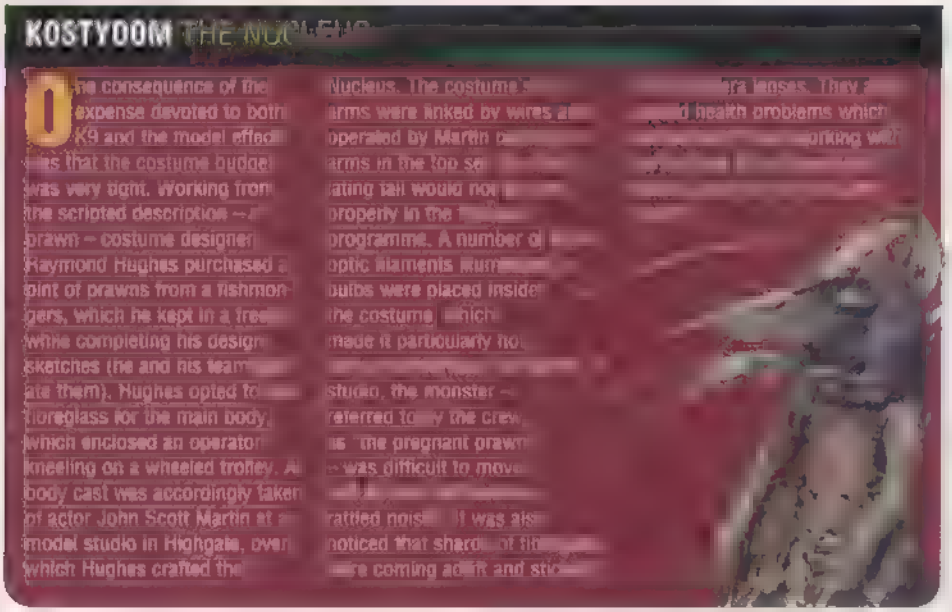
VIZYUAL EFECTZ: K9

The first sketches of K9 [illegible] effects designer Ian Scoones, who imagined an armoured *Hound of the Baskervilles*-type large enough to be operated by a small actor. Graham Williams was unhappy with the notion of a pseudo-Doberman Pinscher, which he considered both too fierce and indicative of a man in a costume. Further designs (some named 'Fido') were drawn up by the serial's other effects designer, Tony Harding, who came up with the concept of a radio-controlled prop. Working from the descriptions of K9 in Part Two's script, Harding's first design incorporated the following elements: a tail that could droop and rise; a retractable shutter revealing a display screen on K9's side; flashing lights showing a computer on-line display on the side of K9's base; a retractable analysis probe 'eye'; a retractable 'blaster' for offensive capability; a paper data printout facility; and a motive unit "in excess of normal human walking pace". The prop was constructed in little over a fortnight from a plasta-board model, then moulded in fibre-glass. Powered by small wet-cell batteries as used on motorcycles, its special features were operated via two Futuba AM frequency radio control units – one four-channel and one six-channel – already purchased by Scoones. These allowed K9 to move back and forth, turn, wag its tail, extend its antenna probe, wave its ears, project its gun and emit ticker-tape from its 'mouth'. The prop was propelled by a rear wheel drive on a chain motor, with a windscreen wiper motor steering the rear axle. K9 was painted a dark gold which appeared gun-metal grey on screen.

BBC [4] Tony Harding [1]

The Invisible Enemy

KOSTYOOM THE NUCLEUS



The consequence of the [illegible] expense devoted to both K9 and the model effects is that the costume budget was very tight. Working from the scripted description – a prawn – costume designer Raymond Hughes purchased a pint of prawns from a fishmonger's, which he kept in a freezer while completing his design sketches (he and his team ate them). Hughes opted to use fibreglass for the main body, which enclosed an operator kneeling on a wheeled trolley. A body cast was accordingly taken of actor John Scott Martin at the model studio in Highgate, over which Hughes crafted the Nucleus. The costume's [illegible] arms were linked by wires [illegible] operated by Martin [illegible] arms in the top section [illegible] rating tail would not [illegible] properly in the [illegible] programme. A number of optic filaments [illegible] bulbs were placed inside the costume [illegible] made it particularly hot [illegible] studio, the monster – referred to by the crew as "the pregnant prawn" – was difficult to move [illegible] rattled noisily. It was also noticed that shards of fibreglass were coming adrift and sticking [illegible] [illegible] [illegible]

"K9 seemed like a very good device to get Doctor Who back towards the kids. And it was very successful"

Graham Williams

on Monday 10 October, with specific reference to how the 'sex symbol' of Leela was immune to the virus due to her savage nature. On Thursday 13, *Time Out* found Part One to be a disappointing start – and on Thursday 27 indicated that the serial was one of "the weakest for a long time". On Monday 24, Shaun Usher of the *Daily Mail* thought the final episode to be "positively crammed with incident", praising Tom Baker's approach to the role, mentioning Baker and Martin's debt to *Fantastic Voyage* and including comments from Williams about K9.

The Thursday 27 October edition of *Radio Times* included a letter from reader Amanda Jones who asked how the clones of the Doctor, Leela and Lowe had been fabricated complete with clothes. Williams responded by emphasising the line of dialogue in Part Two which stated that the 'Kilbraken technique' was not 'true' cloning, but a 3-dimensional photograph (the line had apparently been inserted into the script precisely to get around this problem). The production office received a considerable amount fan mail for K9, which made Tom Baker somewhat jealous; a colour postcard of K9 from *The Invisible Enemy* was made available for its fans.

Ratings for *The Invisible Enemy* saw a slight drop on those for *Horror of Fang Rock*. A changed time slot put the show up against a variety of competition on ITV. In London, LWT, Southern and Yorkshire it was generally placed against quiz shows like *The Masterspy, Mr & Mrs* and the talent show *New Faces*; ATV and Granada ran fantasy movies like *Escape from the Planet of the Apes* and feature-length episodes of a new American SF series called *Man From Atlantis*. *The Invisible Enemy* was one of two serials selected for a repeat on Thursday evenings the following summer, except on BBC Cymru. Viewing figures for the re-runs, opposite the popular soap opera *Crossroads* and the sitcom *Leave it to Charlie* in most ITV regions, were generally low.

Dick Mills' sound effects of the cloning and miniaturisation booth and the Doctor's mind appeared on a May 1978 BBC LP and cassette, *Doctor Who Sound Effects*. The shuttle landing sequence could subsequently be heard on the July 1993 CD *Doctor Who: 30 Years at the Radiophonic Workshop*.

Terrance Dicks novelised the scripts as *Doctor Who and the Invisible Enemy*, which was published simultaneously as a Target paperback and a WH Allen hardback in March 1979, with a cover painting by Roy Knipe; latterly it would be numbered Book No 36 in the Target range

The serial was sold abroad to Australia in June 1978, and passed for screening with a G rating only once the knifing of Meeker by Leela had been removed from Part One. In North America, the serial formed part of a 1978 syndication package of 98 episodes from Time Life, incorporating timing cuts and narration by Howard daSilva. The serial was also sold to Ecuador, Venezuela, Mexico, Chile (where it was screened circa 1981), Brazil, Guatamala and New Zealand (where it aired over January and February 1980, and also in September 1987. Canada purchased the story for screening in 1981. *The Invisible Enemy* is also syndicated in North America as a TV Movie of one hour 27 minutes' duration.

UK Gold transmitted the serial in episodic form in both February 1994 and December 1995, with compilation broadcasts in March 1994, December 1995 and June 1997. The BBC archives retain master copies of the serial, with the first and final episodes transferred to D3 tape.

SERIAL 4T THE INVISIBLE ENEMY

CAST **Tom Baker** *Doctor Who* with **Brian Grellis** *Safran* [1-2,4], **Jay Neill** *Silvey* [1] **Edmund Pegge** *Meeker* [1], **Louise Jameson** *Leela*, **Anthony Rowlands** *Crewman* [1], **Michael Sheard** *Lowe*, **John Leeson** *Nucleus Voice*, **Neil Curran** *Reception Nurse* [2], **Frederick Jaeger** *Professor Marius* [2-4], **Elizabeth Norman** *Marius' Nurse* [2-3], **Roy Herrick** *Parsons* [2-3], **John Leeson** *K9* [2-4] **Jim McManus** *Ophthalmologist* [2-4], **Kenneth Waller** Hedges [2], **Roderick Smith** *Cruikshank* [2-3], **Pat Gorman** *A Medic* [3-4]*, **John Scott Martin** *Nucleus* [3-4]
*Also appears in Part Two, uncredited

EXTRAS **Anthony Rowlands** *Computer Voice* **Stuart Myers, Harry Fielder** *Crewmen*; **Alan Clements, Derek Hunt, Leslie Bates, Kenneth Sedd, Cy Town Margot Gordon** *Bi-Al Members*

CREDITS *Written by* **Bob Baker and Dave Martin**. *Incidental Music by* **Dudley Simpson**. *Special Sound* **Dick Mills** *Production Assistant* **Norman Stewart**. *Production Unit Manager* **John Nathan-Turner** *Lighting* **Brian Clemett**. *Sound* **Michael McCarthy**. *Visual Effects Designers* **Ian Scoones, Tony Harding** *Film Cameraman* **Nick Allder** *Costume Designer* **Raymond Hughes** *Make-up Artist* **Maureen Winslade** *Script Editor* **Robert Holmes**. *Designer* **Barry Newbery** *Producer* **Graham Williams**. *Director* **Derrick Goodwin** *BBC © 1977*

ORIGINAL TRANSMISSION

Episode	Transmitted	Time	Dm.	Rating (pos.)	A.App
Part One	1 October 1977	6.20-6.45pm*	23'09"	8.6M (40th)	NR
Part Two	8 October 1977	6.05-6.30pm	25'13"	7.3M (55th)	NR
Part Three	15 October 1977	6.10-6.35pm	23'38"	7.5M (65th)	NR
Part Four	22 October 1977	6.10-6.30pm	21'22"	9.1M (50th)	60

*Scheduled for 6.15pm

REPEATS

Part One	13 July 1978	7.00-7.25pm	23'09"	4.9M (60th)	NR
Part Two	20 July 1978	7.00-7.25pm	25'13"	5.5M (76th)	NR
Part Three	27 July 1978	7.00-7.25pm	23'38"	5.1M (81st)	NR
Part Four	3 August 1978	7.00-7.25pm	21'22"	6.8M (35th)	NR

*Except BBC Cymru

Shelf Life

In which umpteen Doctors get the girl

And Deborah Watling helps to awaken Dave Owen's dormant desires

DOCTOR WHO: THE ICE WARRIORS COLLECTION

Boxed set BBC Video **Comprising** *The Missing Years, The Underwater Menace* Episode 3, *The Ice Warriors* One, Four, Five & Six, plus CD **RRP** £24 99 **Cat No** BBCV 6387 **Available** 2 November

The Missing Years The arresting opening to this half hour documentary sees one time Jamie Frazer Hines addressing the camera like a local TV news reporter from a Woganesque archive vault, before a tantalising y slick clip from *The Power of the Daleks* gives way to a striking colour title sequence made up from openings to sixties *Doctor Whos*.

Unfortunately Hines is then joined by Deborah Watling. As much of the materia elsewhere in this pack ndicates, she is a talented actress Why then, can she not read her script from the autocue without pausing between every word to add greater and greater emphasis, sound ng like a barbiturate sodden schoo marm addressing a class of particularly inattentive six year-olds? The result s that she sounds utterly *amazed* that *The Tomb of the Cybermen* should have turned up in Hong Kong (Of all places! Fancy!) or that clips from *The Daleks' Master Plan* were shown on *Blue Peter* (*Blue Peter*? Well I never!). These latter clips, some of which are taken straight from film inserts, have been married expertly to their original soundtracks, and look absolutely marvellous. Indeed, the barrage of materia from earlier in the epic evokes it more strongly that its two surviving episodes (Miss Wat ng almost faints when revealing the story of their discovery in a Mormon church).

One Gordon Hendry talks uninterest ngly about his acqu sition of two Patrick Troughton episodes at a car boot sale unsurprisingly so, for this is a very du topic indeed. David Stead, who pulled off a similar feat via loca newspaper advertis ng, struggles so hard to find someth ng to say that he distinguishes *The Wheel in Space* Ep sode 3 by virtue of it then being "the earliest surviving episode to feature Patrick Troughton Cybermats" Although their contribution to the archives has been priceless, these individuals' reminiscences are as relevant to *Doctor Who* as those of the man who threaded the tape which the episodes were recorded on.

More pertinent is former BBC Archive Selector Sue Malden who at least describes BBC po cy and its methods for recovering missing episodes She is optimistic about the prospect of further recoveries – unlike the most memorable interviewee long-term fan Ian Levine, who gets very worked up indeed, repeatedly shouting that it is "comp etely unreasonable" to assume that *Marco Polo* will ever be recovered. This is a shame, because I'd love to have heard him describe some of his detective work which did prove successful

By way of contrast to the pasty-faced Brits, Damian Shanahan is unm stakably Australian and the clips removed by his country s censors which he uncovered over a decade later are among the tape s most exciting moments. Quite apart from a medley of murders and attempted murders from *The Smugglers* and *The Highlanders* there are substantial clips from *The Macra Terror* and *Fury From The Deep* Based on this scant evidence, *Fury* looks to be as spel binding as those who did see it tell me, and these clips have added to my sadness that so many episodes are lost

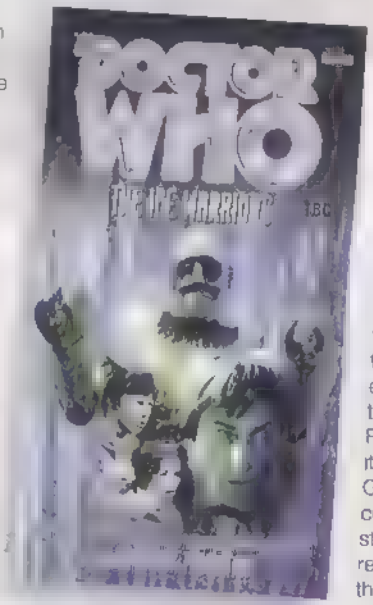
This tape has added to my sadness that so many episodes are lost

Cine footage shot n the *Fury* studio is nter esting but similar footage from the climax of *The Evil of the Daleks* is sufficiently close to what was transmitted to work with parts of Episode 7 s soundtrack overlaid Another clever reconstruct on blends soundtrack with off screen 8mm footage, and a surviving clip, to present a continuous sequence which is the closest one is ever likely to get to see William Hartnell's metamorphosis nto Patrick Troughton across the end of *The Tenth Planet* and the beginning of *The Power of the Daleks*.

Jan Vincent-Rudzki introduces footage he has held since 1977 from *Galaxy 4* s opening episode a lengthy sequence running from the Doctor, Vicki and Steven's entering the Drahvin ship up until the attempted destruction of a Chumbley, It's a very solid excerpt from what suspect was an extremely competent story, and showcases Stephanie Bidmead as Drahvin leader Maaga to great effect

An n depth documentary about the recovery of missing episodes and clips would run to hours and be limited in its appea Instead *Doctor Who. The Missing Years* serves as an excellent pretext to release those very clips, and in doing so has awakened a dormant desire n me If I ever get the time, I will leave no stone unturned in my quest because now know exactly how much I want to see *The Power of the Daleks* and *Fury From The Deep*

Frazer Hines concludes the documentary by saying that, "although many early *Doctor Who* programmes have been wiped, odd episodes do exist." There are few odder , reckon, than the one wh ch fol ows . . .



The Underwater Menace Episode 3 To be fair to *The Underwater Menace* viewers of its third episode should really also pick another four-part story at random and then watch its third episode in isolation Were say, *The Krotons*' penultimate quarter be all that survived then fear that it would have ranked even lower than 141 in this year's **DWM** poll From surviving evidence, it seems that writer Geoffrey Orme's sole contribution to the series starts in a relatively restrained manner, and that its manic intensity builds up gradually 1966 viewers would have had two whole episodes to be ntroduced to both the Fish People – terrifying n concept, ludicrous in appearance – and Professor Zaroff the power behind Atlantis' throne Here, Joseph Furst shows that Eric Roberts' Master had a long way to go; Zaroff is just as mad as the very idea of taking *The Underwater Menace* seriously

Rightly, Episode 3 beg ns and ends with

Zaroff, climaxing with the glorious line, "Nuzzink in ze world can stop me *now*!" In between comes the Second Doctor in disguise (an early trademark soon dropped), some outrageous undersea fashions and best of all, the sedate, near-dignified, highly-choreographed and above all, completely pointless Dance of the Fish People. This is accompanied by a section of Dudley Simpson music which goes to prove that Rolf Harris was not the only Australian to be adept with a Stylophone. Director Julia Smith went on to co-create *EastEnders* – without which, of course, there would have been no *Dimensions in Time*. It's all beginning to make sense now.

The Ice Warriors. Just like buses, you wait two years for a black-and-white *Doctor Who* video and then two come along all at once. Telling tales of mankind's technological adversity against natural disasters, both vehicles – this month's *The Ice Warriors* and last month's *The Ark* – are heading towards similar destinations, but take routes which barely intersect. Rather than pitting the entire population of mankind against extinction in a locale as far removed from the viewers as possible, this month's release from 1967 depicts a skeleton force of mankind remaining stoically behind to halt the advance of the Second Ice Age as glaciers roll across an English landscape no longer green nor especially pleasant. This is quite unsurprising, since *The Ice Warriors* was made to one of *Doctor Who*'s most enduring formulae.

A multi-purpose emergency paragraph devised to cover the possible release of any among *The Ice Warriors*, *The Web of Fear*, *Fury From the Deep* or *The Wheel in Space* might read as follows: "this is a textbook mid-sixties 'base under siege' story made to the template of the previous year's *The Tenth Planet*. Just like much of the remainder of the series' fifth season, in this story, the Doctor and his friends are greeted with utmost suspicion by the staff of the beleaguered establishment in question, displaying the only warmth or humour ever seen in its corridors and particularly agitating the overworked and paranoid individual in charge. They do, however, achieve a rapport with a younger, more open-minded figure, and the Doctor's unorthodox methods and eventually needed advice contribute to their salvation."

Cynicism aside, the appeal of this formula is easy to understand: tension is maintained (or can be, if not allowed to sag through repetition); the cast starts small, and is more likely than not to diminish, a constant location can be seen as a dramatic asset rather than a sign of limited resources, and seeing that which has been repelled take hold amid what was once secure is all the more thrilling for having awaited it.

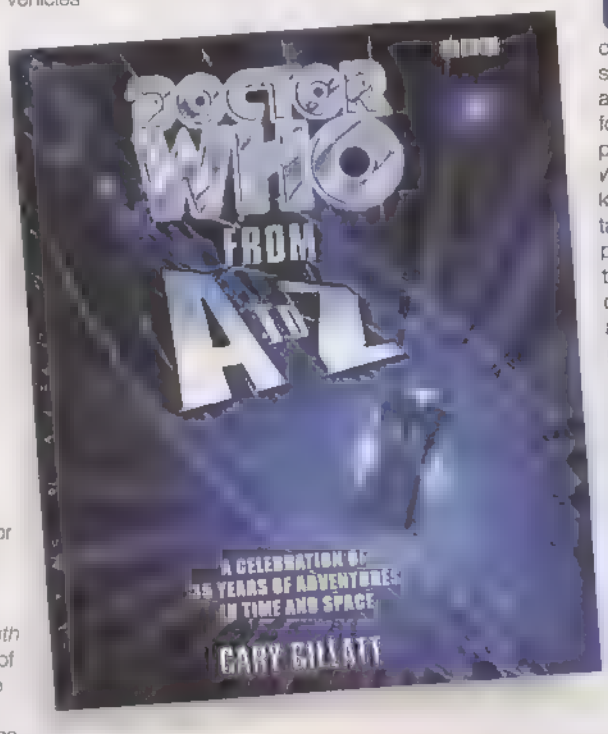
Although the nearest to a complete example of the form which today's viewers are likely to see, *The Ice Warriors* is not quite typical. Most notably, it takes place almost in real time, with the adventure seemingly occupying the Doctor for little longer than the two-and-a-half hours it originally took to transmit. Indeed, one can almost imagine a docusoap style voiceover telling the viewer "8.15pm. It's been a strenuous day, and Leader Client must now decide whether to risk nuclear explosion or let the glaciers recapture Brittanicus Base. Understandably, tensions are high." Yes, after *Airport*, *Hotel* and *Driving School* comes the latest BBC look at people doing their everyday jobs – *Ionisers*.

Doctor Who is unfortunate in that many of its creeping menaces creep so simply because they can't go any faster – just look at the slow-motion Ogrons letting the Doctor and Jo get a head start on their tricycle in *Day of the Daleks*. Not only do the Ice Warriors themselves lumber like the tortoises their shells resemble, admittedly affording Victoria an atmospherically filmed escape from their glacier-entombed ship in the fourth episode, but they spend what seems like several eternities waiting for their pre-recorded dialogue to be cued in.

For a 31-year-old, *The Ice Warriors* hasn't aged at all badly. Peter Sallis' noble boffin Penley, who chooses to live in a simpler world outside society accompanied by the less sophisticated but rather more hairy Storr, uncannily presages his two most famous roles – *Last of the Summer Wine*'s Clegg and, of course, Gromit's Wallace.

Several fans have successfully combined telesnap images with off-air soundtracks to reconstruct missing episodes. BBC Worldwide has a go itself with an insert *in lieu* of *The Ice Warriors*' absent second and third instalments. Occupying around 15 minutes, the abridgement covers the plot necessities perfectly. Although wrapping this insert in a bogus world computer system message regarding communication failure is charming, the reconstructors have rather over-egged the pudding by overlaying snowfall footage over relevant images, and inlaying 'videophone' shots with monitor flicker. It's but a short way from these affectations to ludicrous *Captain Pugwash*-style animated mouths. Most effective, however, is the end of the third episode, where a sequence of studio shots and telesnaps gives way indistinguishably to live action from the next episode's reprise. My shock at seeing the Ice Warriors come to life was an effect doubtless intended by the original production team, but never in this way.

Don't make the mistake of watching this for fun as you might have done with *The Ark*, instead, ration it to an episode per night and let the story's faultless presentation and performances compensate for its sedate progression. Derek Martinus may not have been the director of *Doctor Who*'s most witty or ironic segments, but he certainly never let it look cheap or silly.



DOCTOR WHO: FROM A TO Z

Non-fiction BBC Books **Author** Gary Gillatt **RRP** £17.99 **ISBN** 0563 40589 9 **Available** 16 November

Few books about *Doctor Who* can bring tears to the eye within the first few pages, yet **DWM** editor Gary Gillatt's hardcover debut evokes genuine emotion. It sets the scene with a sketch of BBC TV's 1996 'Auntie' awards – where, at a star-studded gala evening following a poll of viewers' preferred programmes, the announcement of *Doctor Who*'s status as favourite popular drama knocked the wind from the sails of the expectant *EastEnders* and *Casualty* cast members present. This introductory sketch absolutely typifies Gary's celebration, as opposed to a catalogue, of our favourite series. Do not let the alphabetic title delude you into expecting a gazetteer or index – this is no reference work, and complements rather than competes with November BBC Books shelfmate *The Television Companion*.

Divided into 26 essays, often spuriously-titled (*Mongs It Shall Be!*, *Zzz – Not Dead, Only Sleeping*) the collection is only sequential in that most sections take as inspiration the corresponding year of the 26 that the series was in regular BBC production. Some might have stood alone as journalistic offerings in **DWM**, but all gain from cross-referencing and being diverse in subject matter. They are diverse, too, in their mission, some being more informative (I had no idea, for example, that Dennis Spooner was a friend of *Carry On* actor Jim Dale, and actually visited the set of *Carry On Cleo* while writing *The Romans*), and others analytical. (The Doctor as Buddhist, or the series' poor history of casting from ethnic minorities).

From A to Z is fascinated with how *Doctor Who* appears to outsiders

This is the work of a journalist, not a researcher. Gary lets facts inspire his observations, such as fantasy novelist CS Lewis having died on the very day of transmission of *An Unearthly Child*. You will observe that I have mentioned Lewis' occupation in that last sentence, but assumed that every single reader of this magazine will know not only that *An Unearthly Child* was *Doctor Who*'s first ever episode, but be able to give its TX date, too. *Doctor Who: From A to Z* takes into account a wider audience to whom Lewis' name will

certainly be more familiar than that of any of *Doctor Who*'s writers. This is no introductory overview of the series, however – rather a detailed exploration of it which is also accessible to those not conversant with its minutiae.

This leads me to suspect that although far from embarrassed by his involvement with *Doctor Who*, Gary does have his sights set on a broader horizon. Some fans may feel slighted by this – or, more specifically, the way that this book openly ridicules exploits to return the series to the air – but I feel that this is a first step to elevating enthusiasm for the series beyond the exclusive experts only ghetto which was built around it in the eighties. Significantly this is the first analysis of the series which would recommend to friends who could previously only be tempted by the nostalgia trip offered by a Pertwee video. The journalist takes over a little too much on occasion, with constructions such as "In chapter F we take a look at . . ." reminding one that this is written by someone who writes editorials for a living.

Although a celebration, it rightly criticises various of *Doctor Who*'s makers as well as apportioning credit where it has previously been overlooked. So as well as exposing Christopher Bidmead's claims have brought hard science to *Doctor Who* as the hokum they are, he shines the spotlight upon CE Webber, who perhaps has more claim than any other to be regarded as the series' creator.

This is an insight into *Doctor Who* from someone fascinated with how it appears to outsiders. His compulsions are not how many Dalek castings populated Lime Grove studios in 1963, but how many children were emulating them in playgrounds weeks later. As someone who has become guilty in the last decade of using *Doctor Who* as an escape from society, I find it stimulating in the extreme to read someone who cannot help but explore how the two are enmeshed.

This is the least boring book about *Doctor Who* I have ever read. Since I became an adult anyway.

DOCTOR WHO: THE HANDBOOK THE SEVENTH DOCTOR

Non-fiction Virgin Publishing **Authors** David J Howe, Mark Stammers & Stephen James Walker **RRP** £5.99 **ISBN** 0 426 20527 8 **Available** November

Sylvester McCoy's appearance in 1996's TV Movie *Doctor Who* provides an excellent justification for this volume to cover not only that production, but also extend its scope to cover off screen events throughout the nineties, thus making the last in this series of Handbooks a complete guide to *Doctor Who*. Their format has stabilised since 1991, and existing readers will find all they might expect – from a novelisation surpassing adaptation of this Doctor's very becoming through synopses and evaluations of his stories, to a documentary chapter relating the conception and realisation of a broadcast story (in this case, *Dragonfire*). Keeping the mixture fresh is a lively exploration of how the series' folklore progressed during this particular actor's tenure, and a wide-ranging selection of pertinent interview excerpts with him.

As a moth to a flame, this critic of TV *Doctor Who* was drawn to the authors' independent assessments of the handful of stories featuring Sylvester McCoy, and for the first time ever finds their opinions generally in accord with his own.

The best of these books have included a research coup to take them beyond mere compilations of previously available material. This time it's an exclusive interview with Sylvester McCoy's second *Doctor Who* producer, Philip Segal. The insight he gives into the long project which culminated in the TV Movie is all the more interesting when set against detailed descriptions of other attempts to get the TARDIS in flight again after *Survival*. Naturally this hand book has a currency beyond those of its predecessors, and is made more immediate too by the sheer degree of controversy which has dogged *Doctor Who* for the last decade: the Seventh Doctor's era began in behind the scenes disarray and continued amid confusion.

As the authors observe, *Doctor Who*'s absence from television screens has been accompanied by an upswing in fan activity.

The Handbook details many efforts to revive the Doctor in the '90s

spin-off projects and merchandise, and all of this is all well catalogued in brief sections towards the end. It feels curious to read in what may be one of the last of Virgin's officially-licensed *Doctor Who* publications the circumstances of its losing the rights to issue such publications, but this certainly underlines the aforementioned immediacy. It is unlikely I feel that Virgin or anyone else will publish *Doctor Who: The Nineties*, yet by documenting that decade's entire televisual output related to the series – overseas repeats, chat show appearances, children's educational programmes and even *Dimensions in Time* – this Handbook equals the level of detail in the authors' *Sixties*, *Seventies* and *Eighties*.

With the addition of an alphabetic index to all seven, making the series a complete reference work, not only do the Handbooks remain David J and Stephen James' most useful piece of *Doctor Who* research, they are also their best presented – concise, fluid, and informative.

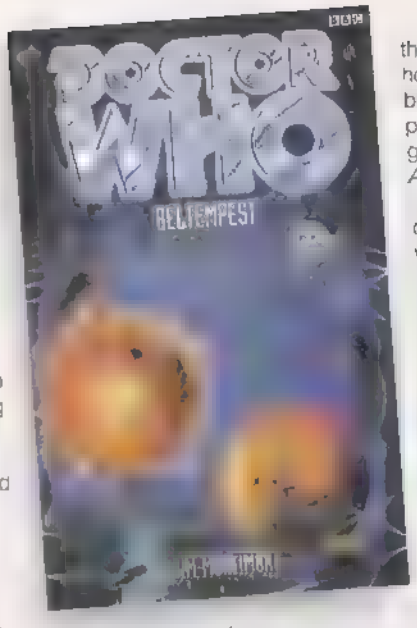
DOCTOR WHO: EARTH AND BEYOND

Audio book BBC Worldwide **Featuring** The Eighth Doctor & Sam **Read by** Paul McGann **RRP** £8.99 **Cat No** ZBBC 2223 **Available** Now

I was delighted to hear that BBC Worldwide had secured the services of Paul McGann to read another 'talking book' release – but rather less delighted to learn that an entire tape of this double set would comprise *The People's Temple* from this year's *Short Trips*, which was mercifully absent from the derived tape release. It's not that Paul Leonard's novella of the horrors surrounding the erection of Stonehenge contains a flawed depiction of the Eighth Doctor (were that the case, editor Stephen Cole would surely have the sense not to let it be read by Paul McGann) but that it *just goes on* so, even when extracted from the collection the title of which it invalidates.

The second tape features two specially commissioned pieces, each at a more manageable length. Peter Anghelides' *Bounty* fits in immediately after *The Eight Doctors*, and is the introductory story which Sam Jones should have had. His word-game based character sketches are a delight, and it is only a shame that the subsequent story of a fugitive polymorph visiting the Seychelles is so chase-dominated and generic. The lesson is that stories for audio need little action but much exposition and characterisation.

The Infinity Doctors has a truly intoxicating premise at its heart



There is more of these in Andrew Miller's *Dead Time* which, taking place largely inside the Doctor's head, allows McGann to talk to himself, and exposit to his heart's content. It's a dark tale of parasitic time travel and certainly the anthology's most vivid and gripping section.

Earth and Beyond is a worthwhile collection. I regret missing Sam as a companion by letting Paul McGann bring her alive, and also nearly doubling the quantity of *Doctor Who* he has appeared in. I do hope this will be a regular engagement, it's a genuine thrill to hear the Eighth Doctor come back to life, and this top-up of Paul McGann's performance made the first of this month's novels all the easier to imagine.

DOCTOR WHO: BELTEMPEST
Novel BBC Books **Author** Jim Mortimore
Featuring The Eighth Doctor & Sam **RRP** £4.99
ISBN 0563 40593 7 **Available** 2 November

In many ways there are two distinct Jim Mortimores. Tossing a quantum sixpence as one opens the first page of any of his novels, one might alternatively embark on a breathtakingly inventive journey through conceptual space, or else be rendered hostile with incomprehension to behold the causally shattered kaleidoscope that follows. Respectively standing as the apogee of each Jim are *Sword of Forever*, his Doctorless *New Adventure* and *Parasite*, his pleasureless *New Adventure*. 50 pages in to this month's *Beltempest*, I was drooping with fatigue, being forced to effectively restart a book with seemingly little flow at all.

Beltempest harks back to recent precursors *Longest Day* and *Dreamstone Moon* in that the Doctor and Sam become separated amid a violently shifting section of the universe. Only in *Seeing I* have the characters succeeded completely when apart, and the fragile foundation of a once-televised Doctor and never seen companion require safety in numbers more than any other TARDIS complement, I welcome forthcoming companion Fitz because these travellers really do need company.

Sam does rather better than her mentor this month. They find themselves in a solar system which is falling apart socially, ecologically and astrophysically; continents crack, oceans boil and ships of refugees skim between worlds as the sun undergoes a mid-life crisis. True to form, the Doctor falls in with a lady surgeon and, as in *Placebo Effect*, Sam accompanies a man of the cloth. Metaphysical, religious themes take precedence as *Beltempest* starts to build up strength around its hundredth page, giving the reader something to hold on to amidst groaning buckheads and wailing patients while a real life game of arcade classic *Asteroids* takes place.

Amid unimaginable death and destruction, Jim wisely appreciates that an individual tragedy will be more memorable – and gives us the story of a young father unable to contemplate continuing without the mother of his child, lost in giving birth to that child. The continued cycle of birth and death becomes a lingering theme, played out on different scales throughout.

A few Mort more obsessions emerge – solar systems as billiard tables for one, plus apparently irreversible physical damage to the Doctor's companions. And how about the recurring motif by which races propagate through the most tenuous of fragile interstellar seeding processes? Most striking is the most recent – the companion as Messiah, something we see in both his last novel for Virgin and now *Beltempest* (and to think that *Shelf Life* thought that the TV Movie's Resurrection imagery was a bit blunt).

More time, both to write and to read, would have done *Beltempest* a world of good. As he admits in a postscript, Jim turned in this novel late – so late, in fact, that I had no choice but to read the review copy in a single sitting. That that should even be possible is a fair indication of quality – and, on reflection, *Beltempest* lingers more favourably in the memory than many other *Doctor Who* novels which have seemed more reader-friendly at first.

DOCTOR WHO: THE INFINITY DOCTORS
Novel BBC Books **Author** Lance Parkin **Featuring** The Doctor
RRP £4.99 **ISBN** 0563 40591 0
Available 2 November

The second of two books under consideration this month which might not be what their readers were expecting is what has been quietly labelled the series' 35th anniversary novel. Under previous regimes, this might have been a romp through the show's past in which all eight television Doctors join forces against a long-established foe. That, however, was attempted in Terrance Dicks' *The Eight Doctors*, so popular author Lance Parkin has adopted a very different strategy, producing the most refreshing *Doctor Who* novel for years.

All begins predictably with a flashback to the Old Time of Gallifrey, seemingly a no more rebellious gesture than an allusion to the continuity established when the *Doctor Who* range was published by Virgin. Cutting forward to Gallifrey of the present – or whenever it is that Gallifrey stories take place – we find a depiction of the Time Lords' home which incorporates almost every view of the society ever shown, but firmly anchored in its richest image, that of 1976's *The Deadly Assassin*. At the heart the book rests the Doctor himself, instantly recognisable. Or is he? At first, one can imagine this Doctor returned from his wanderings to sit on the Time Lord High Council, to be an older and wiser Eighth incarnation as played by Paul McGann. But, striding through the Capitol like a buccaneer, he can only be Tom Baker circa *The Invasion of Time*, shocking the planet's Establishment and making deals with aliens.

Although my image of this Doctor alternated between these two, he is neither – an embodiment of the character's ethos rather than a specific representation. The same applies to all the book. This is not a coda to already-sung *Doctor Who* but a fugue – an improvisation based on known themes and not an extra verse. Once assimilated, this notion is truly intoxicating. The author has the freedom to be more explicit than would otherwise be possible with the Doctor's recollections of his family and he can assume the role of romantic lead without the shock of 1996's televised kisses.

The Infinity Doctors is a fugue not only on the series' broader recurring themes, but also on some of its most specific passages. Once again, we see the Sontarans make an assault on Gallifrey, and Omega make his first bid to escape from the singularity which has held Gallifrey's hero for millennia. The Doctor never comments on these things having happened before because, in *The Infinity Doctors*, these things have not happened yet – they are happening now. The meaning of the title becomes clear; this is how it *might* have happened – the details, and even some of the broader facts are different, but the essence of the Doctor remains. There is no need to even ask – of course this is 'real' *Doctor Who*.

And *Doctor Who* as we might have become used to it, as well. Just as this book draws on the idea of the Doctor in many media, it also includes concepts from the unmade movies outlined in Jean-Marc Lofficier's *The Nth Doctor* book which, had they made it to the screen, could have had a viewing public used by now to seeing a Gallifrey-based Doctor, girlfriend at his side, meeting foes we thought he already knew for the first time. The achievement of *The Infinity Doctors* is to make all this sound wonderful.

A mundane interpretation of this book might be that it all takes place in an alternative universe, so that's all right. But that is to utterly trivialise the experience of reading an adventure which leaps free of the *Doctor Who* writer's constricting straitjacket and does what an anniversary novel should – celebrate the Doctor.

Absolutely essential reading.

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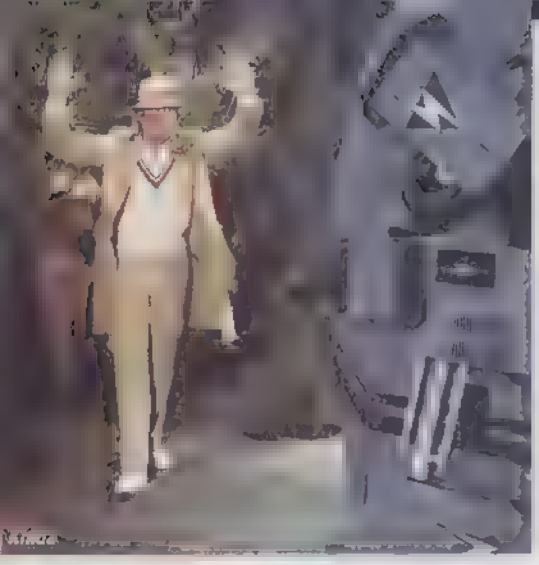

A view from the BRIDGE

Falling between Christopher H Bidmead's high-concept vision of *Doctor Who* and Eric Saward's action-oriented approach, scripts for the Fifth Doctor's first few adventures were edited by a BBC junior on temporary attachment. Peter Griffiths meets Antony Root . . .

"My very first day as a trainee at the BBC was spent on *Doctor Who*. It was a Dalek episode with Tom Baker, directed by Ken Grieve. I was the number two Assistant Floor Manager, and it was all completely new to me. I ran around with props lists, organising actors in minibuses from a hotel in Swanage to the location. I was 25 years old, and I remember it with much affection."

Having worked for five years in theatre management and publicity, Antony Root joined the crew of 1979's *Destiny of the Daleks* as a holiday relief AFM. His position was made permanent shortly after, and he was assigned to the BBC's other great space series of the time, *Blake's 7*. "I seemed to do a lot of science fiction. David Maloney was the producer, and I worked for two or three directors – Mary Ridge, and also Desmond McCarthy, who was also a lecturer at the London College of Printing. It's interesting that no sci-fi series that I can recall has been attempted since. Why not? It works in the States with *Star Trek* and *Deep Space Nine*. *Blake's 7* did reasonably well – it was a popular show for the period. But it never looked the most expensive series, and maybe the audience has such high expectations now because of the cinema that you couldn't get away with it. When I think of the primitive technology that was used . . . We used to do the teleporting in the studio in the crudest way, something which could now be done in five seconds digitally. But I learned an awful lot.

"*Blake's 7* and *Doctor Who* were aimed at different markets. One grew out of children's programming, the other was later in the evening. *Doctor Who* was one of the cornerstone shows of Drama Series and Serials. It had been there as long as anyone could remember, and at that time nobody thought it would be cancelled. It was about to move from its Saturday slot to a midweek one, which was a very odd move. It probably looked good after a boozy lunch. Having done that, it's hardly surprising that Michael Grade thought it was time for the chop when he arrived. When you go out in the early evening, you are so much more exposed. If a show isn't performing well in the ratings and finding the right audience, then you're noticed. Something that isn't working at 5.00pm on Saturday isn't under as much pressure.

"You put *Doctor Who* alongside what plays in the Saturday slot now and it's the difference between a toddler's picture book and something adults will also enjoy reading. It was very unsophisticated, but I'm sure if it had sat there quietly at five o'clock on Saturday and allowed itself to develop, it might have stayed on the air longer."

At the end of 1980, Antony had been with the BBC for 18 months. He was sent on an internal training attachment to the now-defunct script unit in North Acton, learning how to read scripts and write reports on them. "I returned to my department for the remaining three months of my attachment to be assigned to a show as a learning experience. That coincided with Christopher Bidmead's decision to go back to writing, so I was asked if I would like to sit in his chair on *Doctor Who*. We only crossed over for a week. Chris was a terrific guy, ahead of his time in his techno-understanding. I also knew Douglas Adams, the previous script editor, from university. There were very different kinds of people passing through that job, weren't there?"

I wondered if there had been a buzz surrounding the series due to the imminent arrival of a new Doctor. "It will probably disappoint you when I tell you that there wasn't. There have been so many new Doctors over the years that people weren't running up the stairs and down the corridors of Threshold and Union Houses saying, 'Have you heard, have you heard there's a new *Doctor Who*?' The buzz in buildings like that is about the new shows. But there's always someone in this bitchy industry bound to say, 'Peter Davison? They must be out of their mind!' It's endemic.

"When I arrived, Sarah Sutton's first story, the one where they were all wearing Jacobean costumes [*The Keeper of Traken*], was in the studio, and John Nathan-Turner was going on holidays for two weeks. I inherited a number of projects at varying stages of development. I might have commissioned some story outlines, but I can't honestly remember. The cricketing one [*Black Orchid*] may well have come in as a proposal while I was there. I know I worked a lot with Eric Saward on his story about the Great Fire of London [*The Visitation*]. I enjoyed it greatly for its gung-ho feel. Eric had just come from radio, and we got on pretty well. He's a very easy-going guy.

"I haven't seen John Nathan-Turner for years. He was a very nice man. He had only done one season when I arrived, but he was very entrepreneurial, very committed to the show. It had been a breeding ground for producers for many years – [Philip] Hinchcliffe, [Graham] Williams, Verity Lambert at the start. Of course, by BBC standards you enjoyed a great deal of celebrity if you were producing *Doctor Who*. He used to go to all the international conferences. If you were producing *Triangle*, I shouldn't think you would have such good luck! John saw the series as a way forward, and I should think it surprised him that he stayed with it for as long as he did."

Much of the groundwork for the early part of

A confrontation with the Tereleptil leader during *The Visitation*

the basic narrative requirements of *Doctor Who* and yet having something going on behind for those who noticed. It was a very untypical *Doctor Who* script.

"Chris was a very, very thoughtful man trying to find his way into writing for television technically. I haven't heard of him since – I suppose he's still writing for the theatre. He could be in a monastery – I mean that seriously! He was just the sort of man who might have chosen to spend his life in a different way.

"I saw those episodes, with Richard Todd, when they were televised. John had a view, which was probably right, that he needed to cast 'up' all the time. Whether or not the scripts were ultimately served by that approach I don't know. I think it brought the show alive. Some good people passed through *Doctor Who* because of it."

Despite his positive input, Antony never entertained the thought of staying longer than his three-month contract. "I was simply there on assignment, there was never any talk of me taking over permanently. I think I may have been asked,

"Doctor Who was so constricted by the baggage it carried. I found it so debilitating creatively"

Season Nineteen was laid by Antony. "We were originally looking at another story to start off with, but it became clear in those first few days that we weren't going to get those scripts into shape in time for the production dates. [Executive producer] Barry Letts and I therefore decided to pull forward the most prepared scripts from the pool. Barry was a delightful man – we were all fairly new, so he was the backstop. He was there for advice and would also offer script notes, as I recall."

The script which fell through was *Project Zeta-Sigma* by John Flanagan and Andrew McCulloch, the writers behind the previous season's *Meglos*. "They are very established writers now, but then they were two actors who were just starting to write. My memory is of the crisis not being one of content, but rather of readiness. I wasn't aware the script was never made – I always thought it would come in further down the line. Series television is brutal in that way. Somebody, somewhere has to make the decision about what fits and what doesn't. It might not be editorial, it might be to do with coincidence or budget."

On that note, I ask about novelist Christopher Priest's proposed contribution. "I've certainly met Chris. I thought that was in my *Blake's 7* time, but it must have been then, yeah. He was considered a very up-and-coming sci-fi writer at the time. He wrote a book called *The Glamour*, which I read. I don't remember anything about the story, though. He may have been someone we commissioned a treatment from but didn't get beyond that."

As it happened, the most ready script was Terence Dudley's *Four to Doomsday*, so that duly became the first production of Season Nineteen. "I don't recall very much about that episode. Paul Shelley was in it. The scripts were pretty much ready, but they needed a final draft before production. Terence was an immensely efficient man. If he had had a phone call three weeks earlier to say we've got to have a rewrite, he would probably have delivered it beautifully typed the following day."

Terence Dudley also provided the 50-minute *K9 and Company* pilot, shot around the same time. "It was an inspired idea. Series in the UK don't often spin off in that way. John Nathan-Turner worked very closely with Terence. They were very close, having known each other from *All Creatures Great and Small*, which John had worked on as a production associate. It shot after I left, and really the editing credit should have been shared with Eric Saward. John hoped it would get a series opportunity, but it was quite limiting finding things to do with K9.

"I did a lot of work with Chris Bailey on *The Kinda* [*sic*]. I can't remember if I saw a treatment or a draft initially. If it was a draft, it was a very early one. I probably worked through another draft with him, if not two, and then Eric saw it through. I remember that one very well because it was a script which operated on a number of levels in a really interesting way. It had Buddhist elements, the Mara and all that, which I found absolutely fascinating. Many of the stories worked only on an action/adventure level, but this was a way of fulfilling

but it was never going to be a show where I was the best person they could find. I had other background and interests. Although I gained a lot, no mistake about it, I don't remember the period as a particularly easy one at all.

"We did 26 episodes per year. Series like that are immensely hard work and all-consuming. The story pressures were phenomenal. The show had gotten used to a structure in which there was a writing story editor, which I was not. You could probably argue it both ways, but I think a show like *Doctor Who* had to have somebody who could pick up a pen and essentially be a rewrite artist, taking the material and writing scenes. I think Douglas did a lot of that; Chris certainly did, as well as writing his own stories. I am at completely the other extreme in the way I work. I'm a midwife to other people's work – I don't take the pen and have a bash myself. In the long term, it would not have been a good idea to stay too long.

"The other great problem for the script editor, particularly one who previously had never spared any thought for *Doctor Who*, was that you went in there and felt completely constricted by the baggage the show carried. I found it so debilitating creatively. You felt that

BBC (1) BBC Video (2)

every time you made a suggestion to a writer, you were going to get a letter about the fourth switch on the left of the TARDIS dashboard, and how it was absolutely impossible to transmogrify the flipper into this, that and the other! You couldn't help but feel that there were some obsessive people whose joy in life was to catch you out.

"Gathering facts for their own sake I find a fairly useless activity. There are people who do it about cricket, trains or whatever – it's their chosen obsession. Treatises have, of course, been written about the sociological influences of the series, where it grew from, the kind of stories, that sort of thing, and that certainly has a validity. I had seen Hartnell as a relatively young boy. I remember going over to the local vicar's house with my sister and watching it on a Saturday afternoon. We hid behind the sofa with everyone else when the Daleks came on. Something which sits as heavily in popular culture as that show sat for so long is very deserving of critical study."

Antony was assigned to *Juliet Bravo* as assistant script editor, and went on to edit The *Chinese Detective*. He was subsequently paired with ex-*Doctor Who* producer Philip Hinchcliffe, working with him for two years. "I left the BBC in 1984 and went to Euston Films. I stayed there for four or five years on series like *Capital City* and *The Fear*, overseeing the development of the scripts . . ."

Antony has since worked on Channel Four's award-winning *Tales of the City* and been made Granada Television's drama chief; *Doctor Who* came at the very beginning of a very successful television career. "I was very lucky to be supported by Head of Series Graeme MacDonald, who wanted to develop my career as a script editor, saw the opportunity on *Doctor Who* and dropped me in it. My memory is of fire-fighting rather than taking a broad view. Bidmead had gone, John was on holidays, and there was a production team with a director on payroll sitting in an office waiting for something to do. The dates were coming at us like a train coming down a tunnel, and here's 26 year-old Antony running for the lavatory! I scrabbled about for three months and learned a huge amount, probably losing stones in the process. It was a very nerve-wracking period for me, and a baptism of fire as a story editor." DWM

"Something which sat as heavily in popular culture as Doctor Who did for so long is deserving of critical study"

Peter Davison, fancy-dressed for the press during filming of *Black Orchid*

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